

A critical edition of the manuscript of
Thomas Shadwell's The Humorists.

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The thesis consists of an edited text conservatively based on the manuscript of the original version of The Humorists, an introduction, a textual introduction and critical apparatus, and a commentary on the text. The textual introduction argues the presence of Shadwell's own hand in alterations made to the manuscript and hence its authority as copy-text. Early published editions of the play (those of 1671, 1691 and 1720) are collated in the critical apparatus. The introduction describes Shadwell's early life and literary career, offering fresh evidence concerning his authorship of parts of The Triumphant Widow and its effect on Dryden's treatment of the "hero" in MacFlecknoe. It examines attitudes to personal satire in classical times, in the plays of Ben Jonson and in the Restoration period. Shadwell's own practice in The Sullen Lovers is analysed to demonstrate his combination of personal and general satire and to show the clear influence on him of some of Martial's Epigrams. The manuscript version of The Humorists and the published version are compared in detail, and an attempt is made to explain the alterations. Many of them are seen to be due to pressure exerted by the whoremasters of the time (possibly including the Duke of York) and by Lady Castlemaine. The powerful influence of Ben Jonson on The Humorists is discussed in terms both of Shadwell's direct plagiarisms from Jonson and of more general borrowings. Finally, the manuscript version of the play is critically assessed as being a successful example of comic satire, dealing with the commercialisation of love and marriage in a way that was far more effective than was shown in the published version of the play.

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Thomas Shadwell

THE
HUMORISTS
1670

A critical edition based on the original
manuscript, edited, with an introduction
and commentary, by Richard Perkin.

Abbreviations

BL	British Library
<u>CSPD</u>	<u>Calendar of State Papers, Domestic Series</u>
<u>DNB</u>	<u>Dictionary of National Biography</u>
<u>EC</u>	<u>Essays in Criticism</u>
<u>ELH</u>	<u>English Literary History</u>
Herford and Simpson	Ben Jonson, <u>Works</u> , ed. C.H.Herford and P. and E.Simpson, 11 vols., Oxford, 1925-52.
HMC	Historical Manuscripts Commission
<u>MLR</u>	<u>Modern Language Review</u>
<u>OED</u>	<u>Oxford English Dictionary</u>
<u>PQ</u>	<u>Philological Quarterly</u>
<u>RECTR</u>	<u>Restoration and Eighteenth Century Theatre Research</u>
<u>RES</u>	<u>Review of English Studies</u>
<u>SEL</u>	<u>Studies in English Literature</u>
<u>SN</u>	<u>Studia Neophilologica</u>
<u>SR</u>	<u>Stationers' Register</u>
Summers	Thomas Shadwell, <u>Complete Works</u> , ed. M. Summers, 5 vols., 1927.
<u>TLS</u>	<u>Times Literary Supplement</u>
van Lennep	W.van Lennep, E.L.Avery and A.H.Scuten (eds.), <u>The London Stage, Vol. I, 1660-1700</u> , Carbondale, Illinois, 1965.

INTRODUCTION

The charges of dullness and confusion which Dryden so unjustly levels against Shadwell's artistic achievements might more appropriately have been applied to the inexact and apparently contradictory evidence concerning the time and place of Shadwell's birth. Borgman,¹ Walmsley,² and Montague Summers³ try at great length to reconcile the conflicting implications of the statements of John Shadwell,⁴ the Caius College Liber Matriculationis,⁵ and William Oldys,⁶ with at least partial success.

John Shadwell's "Some Account of the Author and his Writings" states that "Our Author was born at Santon-Hall in Norfolk" and that his death in 1692⁷ was "in the 52nd Year of his Age". William Oldys, writing after 1727, notes in his copy of Langbaine that Thomas Shadwell was "Born at Stanton Hall in Norfolk, 1640". Admissions to Gonville and Caius College ambiguously records: "Shadwell, Thomas; (eldest) son of John Shadwell, of Broomhill, near Brandon, Norfolk. Born there." and goes on to mention Shadwell's age on entry as being fourteen years. Summers⁸ sensibly points out the proximity of Santon Hall and Broomhill, both Shadwell family seats, and argues that "Born there" should not be taken too literally in view of the other very strong evidence that Santon Hall was the dramatist's birthplace. The absence of evidence from the register of either parish leaves us little choice but to accept Summers' conclusions. The date of Shadwell's entry to Caius is, however, a more doubtful matter, as Summers' correspondence with J. F. Cameron, a former Bursar of Caius College, shows.⁹

- 1. A. S. Borgman, Thomas Shadwell: his Life and Comedies (New York, 1928), pp. 7 - 8.
- 2. Thomas Shadwell, Epsom Wells, and The Volunteers, ed. D. M. Walmsley (Boston, 1930), p.viii.
- 3. Thomas Shadwell, Complete Works, ed. Montague Summers, 5 vols. (London, 1927), I, pp. xxiii-xxv. (referred to hereafter as Summers.)
- 4. The Dramatick Works of Thomas Shadwell Esq., 4 vols., 1720.
- 5. Admissions to Gonville and Caius College, 1558 - 1678, ed. J. and S. C. Venn (1887), pp. 238- 40.
- 6. Oldys' manuscript notes in his second copy of Gerard Langbaine, An Account of the English Dramatick Poets (Oxford, 1691), British Library, C.28, g.1. For the history of this copy, see DNB, "William Oldys".
- 7. William B. Ober, in "Thomas Shadwell: His Exitus Revis'd" (Annals of Internal Medicine, 74, Jan. 1971, pp. 126-30), writes: "The most probable sequence of events is that Shadwell's premonitory symptom was either chest pains or substantial oppression, that he took a somewhat larger dose of opium than usual, intending it as an analgesic and soporific, but succumbed in his sleep to a major coronary artery occlusion"
- 8. Summers, I, pp. xxiii-xxiv.
- 9. Summers, I, pp. xxiv-xxv.

Cameron points out a number of unusual things in the Admission Book entry referring to Shadwell. The date of admission given (Decemb. decimo septimo) is not in the half year under which the entry is made (a Computo Annunciationis 1656), the entries preceding Shadwell's being dated 12 April 1656. Another peculiarity in the entry is that the words "decimo septimo" are crowded, as if an inadequate space had been left for the date to be written in later; this possibility is given more weight by the fact that the whole of the date, though written in the same hand as the rest of the entry, seems to be in a different ink. Cameron rather diffidently suggests that, in the light of this evidence, it is more probable that Shadwell was admitted to Caius in December 1655 than in 1656. If this is so, the categorical statement that he was fourteen years old on entry places his birth quite firmly in 1641, a date not incompatible with John Shadwell's statement. Borgman,¹⁰ supporting Cameron's argument, points out that the Bursar of Gonville and Caius in 1655 and 1656 was not at all particular about listing new students in the order of their matriculation. Summers also accepts Cameron's argument, which makes even more sense when we examine the evidence produced by Brice Harris¹¹ from the 1698 Ephemerides of John Gadbury, the astrologer and collector of nativities, which convincingly explains Oldys' statement that Shadwell was born in 1640. Gadbury (who, though writing six years after Shadwell's death, would have had, as an astrologer, a vested interest in being accurate) gives Shadwell's date of birth as 24 March 1640, i.e. 3 April 1641 New Style. This dating is almost certainly according to the Julian Calendar, and consequently reconciles the Oldys dating with Cameron's argument. It is most probable, then, that Thomas Shadwell was born at Santon Hall in Norfolk on 24 March 1640/1. Old Style, that is 3 April 1641 New Style.

Shadwell's early life and education seem to have been unexceptional. He was taught for five years at home by a Mr. Roberts and spent a year, probably 1654 or 1655, at Bury School¹² where he received a sound classical education.¹³ Music played a considerable part in his education; in the Preface to Psyche, he writes:

10. Borgman, Shadwell, pp. 8-9n.

11. B. Harris, "The Date of Shadwell's Birth", TLS, 10 Oct. 1936, p.815.

12. Admissions to Gonville and Caius, ed. J. and S. C. Venn; and Borgman, Shadwell, p.9n.

I cannot but have some little Knowledge [of Musick] having been bred for many Years of my Youth to some Performance in it.¹⁴

Elsewhere,¹⁵ he mentions being taught to play the lute and "all other Gentleman-like Exercises". Almost certainly, his music teacher was John Jenkins, whom he refers to as "Worthiest Master of my Youthful Days".¹⁶ Shadwell was entered as a Pensioner to the Bachelors' Table at Gonville and Caius College, Cambridge in 1655, under the surety of a Mr. William Naylor,¹⁷ but nothing is known of his time there except that he claims to have had a reputation at the time as a Latin and Greek scholar.¹⁸ He left without taking a degree, entering the Middle Temple on 7 July 1658¹⁹ and, after spending some time there, "he went abroad to improve himself by travelling".²⁰ C. E. Ward²¹ suggests that his subsequent career was as Clerk to Sir Robert Long, then Auditor of the Exchequer, thus opening up the intriguing possibility that Shadwell worked quite closely with Dryden very early on in his career.²² However, E. Boswell²³ has shown convincingly that the Thomas Shadwell who was Clerk to the Auditor from July 1660 was not the dramatist, since he died in February 1682/3. Boswell adds some interesting details about our author's namesake:

A payment of his salary made after his death reveals the further coincidence that he too left a widow Anne. It was presumably this Shadwell who lent the King £300 in 1678. He is also to be found in certain Chancery documents of 1668 and 1669, where he described himself as gentleman, of Westminster, and aged about 40 years.

13. This refers to Shadwell's own statement in the Dedication to The Tenth Satyr of Juvenal (Summers, V, pp. 292-93). Borgman, Shadwell, pp. 9-10, discusses the reputation of Shadwell's headmaster at Bury School, Thomas Stephens.
14. Summers, II, p.280.
15. Dedication to The Tenth Satyr of Juvenal (Summers, V. p.292).
16. Shadwell, "To my Much Respected Master, and Worthy Friend, Signior Pietro Reggio. On the Publishing his Book of Songs" (Summers, V. pp. 239-40).
17. Admissions to Gonville and Caius, ed. J. and S. C. Venn.
18. Dedication to The Tenth Satyr of Juvenal (Summers, V, pp. 292-93).
19. Middle Temple Records, Minutes of Parliament, ed. C. H. Hopwood (1904-05), III, p.1125.
20. The Dramatick Works of Thomas Shadwell Esq., 1720.
21. C. E. Ward, "Shadwell 1658-68", TLS, 3 April 1937, p.256.
22. A perhaps romantic conjecture elaborated slightly by Kenneth Young in John Dryden: a Critical Biography (1954), p.15.
23. E. Boswell, "Footnotes to Seventeenth Century Biographies", MLR, XXVI (1931), pp. 341-45.

Another conjecture concerning Thomas Shadwell the dramatist's activities after his travels is made by G. F. Brown²⁴ in an attempt to date the poem, "The Session of the Poets to the Tune of Cook Lawrel". In his article Brown, arguing that the poem was composed in 1664, suggests that the reference to Shadwell, which most commentators see as pointing to The Sullen Lovers and 1668, in fact suggests that Shadwell had unsuccessfully tried to have a play produced before or during 1664. The relevant reference is as follows:

Eth'rege and Shadwell and the rabble appeal'd
To Apollo himself in a very great rage,
Because their best friends so freely had deal'd
As to tell their plays were not fit for the stage.

The evidence, though interesting, is far from being convincing. What is certain, however, is that Shadwell spent four months in Ireland when he was 23 years old, in 1664. or 1665.²⁵ His father was already at that time a person of some importance there, being made Recorder by the Corporation of Galway in 1665.²⁶ On his return from Ireland, according to Oldys,²⁷ Shadwell took chambers in the Middle Temple.

The date of Shadwell's marriage to Anne Gibbs, "ye daughter of Thomas Gibbs late of Norwich deceased, proctor and publick Notary,"²⁸ is not known for certain. It is possible that Shadwell's wife was the same Anne Gibbs who married Thomas Gawdy, of Claxton, Norfolk, at St. Clement Danes, 12 July 1662.²⁹ Shadwell's Anne Gibbs was one of Davenant's earliest actresses, appearing as Mrs. Gibbs in the cast lists of 1661-62 and 1662-63; she played some substantial roles even this early in her career, being particularly busy with the Red Bull players on their Oxford tour in July 1661, when she often appeared twice in the same day.³⁰ Some doubt

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24. G. F. Brown, " 'The Session of the Poets to the Tune of Cook Lawrel': Playhouse Evidence for Composition Date of 1664", RECTR, XIII, 1 (May 1974), pp. 19-26.
 25. Dedication to The Tenth Satyr of Juvenal (Summers, V, p.292).
 26. State Papers, Domestic, 21 Sept. 1671. He kept this post until 1670 when he was replaced by William Sprigge, and was returned to the post by Order of King Charles on 21 Sept. 1671.
 27. Oldys' copy of Langbaine, English Dramatick Poets.
 28. Shadwell's Will, for a reproduction of which see Summers, I, p.ccxix.
 29. Marriage Allegations in Registry of Vicar-General of Archbishop of Canterbury, 1660-1679, Harleian Society, XXIII, p.23.
 30. The London Stage 1660-1800, Part 1 1660-1700, ed. W. van Lennep, E. L. Avery, and A. H. Scouten (Carbondale, 1965), pp. 16, 37 and 53. (Referred to hereafter as van Lennep). For the Red Bull Players in Oxford, see Sybil Rosenfeld, "Some Notes on the Players in Oxford", RES, XIX (1943), p.366-75.

must be cast on the identification of this Anne Gibbs with Mrs. Gawdy (an identification claimed by Summers, who provides no further evidence, as being "almost certain"³¹) by a series of reports in Protestant newspapers in 1681/2, mentioned by both Walmsley and Summers.³² Shadwell did not deny the report in the Loyal Protestant, 12 January 1681/2, that he had been married by a Catholic priest, and later, in the Impartial Protestant Mercury of 24 - 27 January 1681/2 he admitted that he had been "leaning towards Popery" for about eight months nineteen or twenty years previously. It is tempting to put the two reports together and argue that Shadwell was married in 1662 or 1663, but of course such conjecture is vain without further evidence. The only other dates available concerning the marriage (unless we include the puzzling reference by Summers in a letter to The Times Literary Supplement³³ to the baptism of Sarah Shadwell on 9 March 1665, a reference which Summers ignored in his own edition of Shadwell two years later and which I have been unable to trace anywhere but in Summers' letter) centre around the cast lists of Davenant's The Rivals and Orrery's Mustapha, both of which include Mrs. Shadwell's name for the first time. Unfortunately, even this evidence is far from unambiguous, for though both plays were first performed in the 1664-65 season, neither play was published until 1668, and it is possible, as Summers argues, that the cast lists refer to the revivals of the plays in 1667.³⁴ More convincing however, (though in view of the existence of another Thomas and Anne Shadwell in Westminster, not totally certain) is the evidence of the Register of St. Margaret's, Westminster,³⁵ which records the birth of a child, Elizabeth, to Thomas and Ann Shadwell at Westminster on 9 March 1667/8. We can do no more, therefore, than place the date of Shadwell's marriage somewhere between 1662 and 1667. Judging by the statements made in his Will, Shadwell thought well of his wife, and they had at least six children. Certain scurrilous implications are levelled against Mrs.

31. Summers, I.p.xxviii.

32. Shadwell, Epsom Wells and The Volunteers, ed. D. M. Walmsley (Boston 1930). Summers, I, p.xxix.

33. M. Summers, "New Light on Thomas Shadwell", TLS, 7 May 1925, p.316.

34. Van Lennep, pp. 83, 86-88, 124. Summers, I, p.xxviii.

35. C. E. Ward, "Shadwell 1658-68", TLS, 3 April 1937, p.256, quoting from the Register of St. Margaret's, Westminster (published by the Harleian Society).

Shadwell late in Shadwell's life in the poem, A Satyr on the Players, suggesting that "in her youth, none was a greater whore",³⁶ and Summers quotes other libellous references,³⁷ though all seem to be merely part of the mud-slinging that characterised the theatrical and political battles of the period.

David Vieth³⁸ has shown that in 1667 Shadwell was a lieutenant in Sir Allen Apsley's regiment of foot, where one of his colleagues was Captain Edmund Ashton, with whom he stayed in 1671³⁹ and who remained a friend until Shadwell's death in 1692.⁴⁰

Ashton and possibly Apsley himself (for he too shared Shadwell's interest in poetry and ale⁴¹) were only two of many friends of Shadwell at about this time. Precise dating of Shadwell's contacts is impossible, but his friendship with the Wits certainly dates from about 1667, and if we accept Brown's argument about a 1664 play, then from much earlier. He writes to Sedley:

I have from my Youth Lived in yours, and, as you know, in the favour of the wittiest men of England, your familiar friends and acquaintance, who have encouraged my Writings; and suffer'd my Conversation.⁴²

These claims are supported by John Shadwell's statement that

Upon his Return home [from his travels abroad], he came acquainted with the most celebrated Persons of Wit and distinguish'd Quality in that Age, which was so given to Poetry and polite Letters, that it was not easie for him, who had so true a Relish and Genius, to abstain⁴³ from the elegant Studies and Amusements of those Times.

The "Amusements of those Times" included, for Shadwell at any rate, conversation, music and drinking. Rochester's remark that if Shadwell

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36. J. Downes, Roscius Anglicanus: or An Historical Review of the Stage, ed. M. Summers (London, 1928).
 37. Summers, I, pp. xxx-xxxii.
 38. D. M. Vieth, Attribution in Restoration Poetry (Yale, 1963), pp. 255-256 and note.
 39. See A Letter from Mr. Shadwell to Mr. Wicherley (Summers, V), pp. 227-229.
 40. According to Shadwell's Will (See Summers, I, p. ccxxx), Ashton was one of the "most dear friends" by whom Shadwell had been "extremely obliged"; Shadwell left him a ring.
 41. DNB, "Sir Allen Apsley".
 42. Dedication to The Tenth Satyr of Juvenal (Summers, V, p. 291)
 43. The Dramatick Works of Thomas Shadwell Esq., 1720.

had burnt all he wrote and printed all he spoke, he would have had more wit and humour than any other poet⁴⁴ suggests the main reason for Shadwell's acceptability to the circle of wits. That Shadwell benefited from his contact with the wits is implied by several statements typical of Oldys' comment, "I have heard that Dorset, Sedley and others of those idle Wits would write whole Scenes for him".⁴⁵ Shadwell obviously became tired of such accusations, for in the Dedication to Psyche he complains of enemies who "endeavour to perswade the King that I do not write the Plays I own, or at least, that the best part of them are written for.... me.... I am sure.... I have more honesty than to own what another man writes".⁴⁶

There is little concrete evidence concerning Shadwell's musical activities, but his own statements about his musical ability,⁴⁷ his contributions to the development of opera,⁴⁸ and especially Dryden's comments in MacFlecknoe⁴⁹ suggest that he was a musician of no mean standing and that he was concerned in at least one of the King's river entertainments (which, in the words of one biographer of Shadwell, "appear to have given rise to comparisons with Nero's orgies on the lakes in Rome")⁵⁰.

That this "Tun of Man" enjoyed his "Mug of potent Ale" is witnessed to by his own rumbustious verse letter to Wycherley in 1671⁵¹ which he claimed was "Inspir'd with high and mighty Ale". Nell Gwyn's charmingly spelt letter to Lawrence Hyde⁵² also bears witness to Shadwell's alcoholic capacity, mentioning that Dorset "drinkes aile with Shadwell and Mr. Haris at the Dukes house all day long", and Brice Harris in his

from Thomas Whincop, Scanderbeg.... A Tragedy (1747), p. 284.

44. Quoted in DNB, "Thomas Shadwell". But see the Gentleman's Magazine and Historical Chronicle, XV (1745), p. 99: "Shadwell in conversation was a brute".
45. Oldys' copy of Langbaine, English Dramatick Poets.
46. Summers, II, p. 278.
47. See the above references to his poem on Reggio and his Tenth Satyr of Juvenal (Summers, V, pp. 239-40, 292).
48. See his own statements in the Preface to Psyche (Summers, II, p. 280). P. H. Lang, Music in Western Civilisation (New York, 1941) pp. 414-15, briefly discusses Shadwell as librettist. See also the suggestion by N.B.J.H. (Caian, XLVI, 1938, p. 94) that Shadwell made the acquaintance of Lulli and Cambert during a long stay in Paris.
49. MacFlecknoe, II. 38-55.
50. N.B.J.H., "Shadwell: A Biography", Caian, XLVI, 1938, pp. 93-99.
51. A Letter (Summers, V, pp. 227-29). Settle, Preface to Ibrahim (ed. Hugh Macdonald, Oxford, 1947), p. 4, suggests that Shadwell thinks that there is no Heaven without Bacchus.
52. Quoted by Brice Harris, Charles Sackville, Sixth Earl of Dorset, Patron and Poet of the Restoration (Urbana, 1940).

biography of Dorset quotes an amusing letter from Will Richards, an old servant of Dorset's:

Now my Lord to my Plaing, Whoring, and Drinking the first I never did, the second I cannot and the last I ever didd moderately, but now I have given upp it: tis true I have done soe in my younger days longer than I ought to doe; but it hath been mostly occasioned by you and Mr. Shadwell ... P.S. My most humble servis to my Lady and to Mr. Shephards and Mr. Shadwells Servt. ⁵³

Shadwell's friendship with Henry Harris, one of the leading actors of the Duke's Company, was a long standing one. Their friendship was quite possibly a result of the resounding success of The Sullen Lovers, in which Harris played the starring role of Sir Positive At-all,⁵⁴ for it is in September 1668, the year of the play's success, that Pepys records *himself*

Staying till past one a-clock for Harris, whom I invited, and to bring Shadwell the poet with him; but they came not, and so a good dinner lost, through my own folly.⁵⁵

Many years later, Pepys was to stand as godfather to Shadwell's son, John.⁵⁶

Although in later years, Shadwell's friendships were clearly political in nature (he and Sedley were members of the Whig Green Ribbon Club in about 1677⁵⁷), at this early stage in his literary career, the great Whig/Tory debate had not gathered impetus, and he was simply one of a witty clique. Since there are no reports of his involvement in any of the escapades of the Wits, it is fairly safe to assume that he was on the fringe of the group, but that the friendships formed at this time were lasting and valuable to him is shown by the help of various kinds given him throughout his life by Sedley and Dorset and by his description of them as "most dear friends" in his Will.⁵⁸ The Wits' opinions of Shadwell can be seen in the friendly (and bawdy)

53. Ibid, pp. 75-76.

54. J. Downes, Roscius Anglicanus, ed. Summers.

55. S. Pepys, Diary, Sunday 20 Sept. 1668. References to Pepys are to the edition of R. C. Latham and W. Matthews, 11 vols. (1970-).

56. S. Pepys, Private Correspondence, 1679-1703, ed. J. R. Tanner, 2 vols. (1929), Vol. 1, p.209.

57. Sir G. Sitwell, The First Whig, An Account of the Parliamentary Career of William Sacheverell (Scarborough 1894, privately printed), pp. 197-203, cited by V. de Sola Pinto, Sir Charles Sedley (London 1927), p.178

58. Summers, I, p.ccxix.

tone of Wycherley's reply to his verse letter⁵⁹ and by Rochester's balanced but complimentary remarks in his poem, An Allusion to Horace, written probably in the winter of 1675-76.⁶⁰ Having selected Wycherley and "hasty Shadwell" for praise, Rochester describes Shadwell's method of writing:

With just, bold strokes he dashes here, and there,
Showing great mastery, with little care,
And scorns to varnish his good Couches o'er,
To make the fools, and Women, praise 'em more.

Later in the same poem, Rochester lists Shadwell among the friends whose judgement he respects:

I loathe the Yabble; 'tis enough for me,
If Sedley, Shadwell, Shepherd, Wycherley,
Godolphin, Butler, Buckhurst, Buckingham,
And some few more, whom I omit to name,
Approve my sense; I count their censure fame.

George Etherege, a member of the circle of Wits and probably one of the "few more" that Rochester omits to name, was, if not a friend of Shadwell's, at least the object of his admiration at this time; Shadwell describes Etherege's She Would if She Could as "the best Comedy that has been written since the Restauration of the Stage".⁶¹ Aubrey records⁶² that Shadwell was one of the pall-bearers at the funeral of Samuel Butler, who was the only other professional writer in the group named by Rochester. Apart from one, all the other recorded friendships of Shadwell occurred after the period leading up to the publication of The Humorists and are consequently not dealt with in this Introduction.

One of the most valuable, and perhaps the most influential, friendships of all at this early stage of Shadwell's career was that with the Duke of Newcastle, to whose wife The Humorists was dedicated. The Duke was a follower of Ben Jonson, a loyal servant of Charles II, whose tutor he had been, and now, getting on in years, was still a practising dramatist and a patron of playwrights. In the Dedication to The Libertine⁶³ Shadwell

59. Summers, V. pp. 230-232.

60. The Complete Poems of John Wilmot, Earl of Rochester, ed. D. M. Vieth (New Haven, 1968), p.120. For a discussion of the date of composition, see Vieth, Attribution in Restoration Poetry, p.157.

61. Shadwell, The Humorists, Preface (see infra, p.527)

62. John Aubrey, Brief Lives, ed. A. Clark, 2 vols. (Oxford, 1898), vol. 1, p. 136. See A. Powell, John Aubrey and his Friends (1948), p.185.

63. Summers, III, pp. 19-20

implies that Newcastle was the first to give him the helping hand that was to enable him to become one of the most popular writers of comedy of his time; he writes:

So vast was your Bounty to me, as to find me out in my
obscurity, and oblige me several years, before you saw
me at Welbeck.

That Shadwell became a frequent and welcome visitor to the Duke's home at Welbeck there can be no doubt, for he goes on to imply an intimate and privileged place in the Newcastle household:

When I had the favour daily to be admitted to your
Grace's more retired Conversation, when I alone
enjoyed the honour, I must declare I never spent
the hours with that pleasure, or improvement.

The "improvement" seems to have been as much to his plays as to his conversation; in the Dedication to The Virtuoso⁶⁴, he describes how he showed Newcastle part of the play, as if for critical comment, and he goes on to say that "whatever I write, I will submit to your Grace, who are the greatest master of wit, the most exact observer of mankind, and the most accurate judge of humor that ever I knew". Even if we allow for the effusiveness typical of such dedications, it is clear that Newcastle's influence on Shadwell was a considerable one. However, the influence was reciprocal. The glosses on the manuscript of The Sullen Lovers suggest that Newcastle, who visited London rarely at this stage of his life (the visit described by Pepys and Evelyn in April and May 1667 was clearly exceptional), relied on Shadwell to keep in touch with the latest trends and fashions of the capital for, as Reresby points out, "the Duke of Newcastle was then near eighty years of age, but very ingenious and present to himselfe".⁶⁵ These glosses explain fashionable slang (a subject that would interest the hard-swearing Duke) and point

64. Summers, III, p. 101.

65. Memoirs of Sir John Reresby, ed. A. Browning (Glasgow, 1936),
p.75

some of the topical allusions in the play.⁶⁶ Shadwell's almost fanatical love for Ben Jonson, and the similarities in temperament, girth and habits

66. The glosses are as follows:

- a) MS p.7 (cf. Summers, I, p.23):
Severall affected words of some foppish Poets about the Towne.
(referring to Ninny's description of his poem: "You shall find as much Soul and Force, and Spirit, and Flame in this, as ever you saw in your Life").
- b) MS p.7 (cf. Summers, I, p.23):
in imitation of the heroick stile of a great author among us
(referring to the beginning of Ninny's poem:
"Your sad indifference so wounds my fair,
At once I hope, and do at once despair").
- c) MS p.10 (cf. Summers, I, p.26):
an affected name which the Hectors in the Towne call themselves by
(referring to Woodcock's use of the term, "Bully-Rock").
- d) MS p.30 (cf. Summers, I, p.45):
experiments of Gresham Colledge
(referring to Emilia's comments on "the Weighing of Carps, the Invention of a travailling Wheel, or the poisoning of a Cat with the oyle of Tobacco". This reference would have been of particular interest to the Newcastle household. Though Margaret, Duchess of Newcastle, had denounced Hooke's experimental methods in her Micrographia (1665), she was so impressed by the Royal Society that she contrived an invitation to one of their meetings during the visit to London in 1667. See Douglas Grant, Margaret the First, A Biography of Margaret Cavendish Duchess of Newcastle 1623-1673, 1957)..
- e) MS p.48 (cf. Summers, I, p.60):
an affected name which the Hectors give to the young Squires of the Town
(referring to Woodcock's use of the term, "Bully-Saundy", whose derivation I am unable to trace. It is tempting to assume that Newcastle's interest in such slang usages was not unconnected with his own habitual swearing, for which see Grant, Margaret the First, p.106).
- f) MS p.67 (cf. Summers, I, p.77):
one Mr. Gwilliams Yeoman of the Stirrop to the King
(referring to Sir Positive's mention of "a man that eats fire among you").

between Jonson and Shadwell⁶⁷ would no doubt appeal to the Duke, as would the young writer's sparkling (and no doubt frequently foul) conversation; the Duchess of Newcastle describes her husband's discourse, which probably shows what he would look for in the discourse of others, as follows:

His discourse is as free and unconcerned as his behaviour, pleasant, witty and instructive; he is quick in repartee or sudden answers, and hates dubious disputes and pre-meditated speeches. He loves also to intermingle his discourse with some short pleasant stories and witty sayings, and always names the author from whom he hath them; for he hates to make another man's wit his own.⁶⁸

67. Shadwell's admiration for Jonson is obvious both from his own statements in Prefaces to some of his plays and from the strong influence that can be seen in the plays themselves. There appears to be no particular reason for Shadwell's fanaticism other than the physical resemblance between himself and Jonson and the fact that Shadwell seems to have been a man of great enthusiasms (very much like Boythorn in Dickens' Bleak House). Jonson includes a description of himself, no doubt exaggerated, in the Induction to The Staple of News: "Yonder he [the poet] is within ... rowling himselfe up and downe like a tun, i' the midst of 'hem, and spurges, neuer did vessel of wort, or wine worke so! His sweating put me in minde of a good Shrouing dish ... a stew'd Poet! He doth sit like an vnbrac'd Drum with one of his heads beaten out: For, that you must note, a Poet hath two heads, as a Drum has, one for making, the other repeating, and his repeating head is all to pieces: they may gather it vp i' the tiring-house; for hee hath torne the booke in a Poeticall fury, and put himselfe to silence in dead Sacke, which, were there no other vexation, were sufficient to make him the most miserable Embleme of patience". It is worth bearing in mind, however, Aphra Behn's memorable portrait in the Epistle to the Reader which prefaces her play, The Dutch Lover (1673); this could well refer to Shadwell: "I have seen a man the most severe of Johnson's sect, sit with his Hat remov'd less than a hair's breadth from one sullen posture for almost three hours at The Alchymist; who at that excellent Play of Harry the Fourth (which yet I hope is far enough from Farce) hath very hardly kept his Doublet whole". Shadwell's habits and physical characteristics are known mostly through the attacks on him by Settle in the Preface to Ibrahim and Dryden in MacFlecknoe and The Second Part of Absalom and Achitophel. The verse epistles between Shadwell and Wycherley emphasise Shadwell's liking for ale and also suggest that the anonymous writer in the Gentleman's Magazine: and Historical Chronicle, XV (1745), p.99, who claimed that "Shadwell in conversation was a brute", was perhaps not far off the mark.
68. Margaret Cavendish, Duchess of Newcastle, The Life of William Cavendishe, Duke of Newcastle, ed. C.H. Firth (1886), p. 207.

Most important of all, however, was Newcastle's practice of using professional writers to add to and improve his own plays (in this sense he was not averse to making another man's wit his own!).⁶⁹ It is probable that in return for advice, hospitality and patronage, Shadwell was expected to run his eye over the Duke's dramatic offerings and do what he could to make them presentable.

From about 1666, the Duke seems to have been using at least two dramatists as "helpers". On 15 August 1667, the Duke of York's Company performed Sir Martin Mar-All, a play, according to Pepys, "made by my Lord Duke of Newcastle, but, as everybody says corrected by Dryden".⁷⁰ Downes elaborates:

The Duke of New-Castle, giving Mr. Dryden a bare Translation out of a Comedy by the Famous French Poet Monseur Moleire: He Adapted the Part purposely for the Mouth of Mr. Nokes, and curiously Polishing the Whole.

The play had considerable success, getting the Company more money, with Love in a Tub, than "any preceding Comedy".⁷² The previous play written by Newcastle was quite possibly scrutinised by Shadwell. This was The Humorous Lovers, performed in March 1667 and, in the presence of the author and his Duchess, on 6 May of the same year.⁷³ The Duke was possibly not very pleased with what he saw; Pepys, attributing the play to the Duchess, described it as "the most silly thing that ever came upon a stage" and was "sick to see it".⁷⁴ There is, in fact, nothing that can with certainty be attributed to Shadwell's hand.^{74a} There

69. Anthony a Wood, Athenae Oxonienses: an Exact History of all the Writers and Bishops who have had their Education in the University of Oxford, from 1500 to 1690, ed. P. Bliss, 4 vols. (1813-20), vol. 3, pp. 739-40, writes: "Our author Shirley did also much assist his generous Patrone William, Duke of Newcastle, in the composure of certain Plays which the Duke afterwards published". Wood is referring to The Country Captain and The Variety. For detailed consideration of Newcastle's debt to Shirley, see H. T. E. Perry, The First Duchess of Newcastle and her Husband as Figures in Literary History (Boston, 1918), pp. 100-17; and Summers, I, pp. xxxiv-xxxvi.

70. Pepys, Diary, 16 August 1667.

71. J. Downes, Roscius Anglicanus, ed. Summers, p.28

72. Ibid.

73. Van Lennep, op.cit., pp. 105 and 108

74. Pepys, Diary, 30 March 1667.

74a. See infra p. 242, note 5 for a brief discussion of the possible presence of Shadwell's hand, ^{in alterations} to the MS of The Humorous Lovers.

is a superficial resemblance between the poet, Sir Anthony Altalk, and Ninny in The Sullen Lovers; but Altalk, though presented from the outset as a mere humour ("'Tis his nature to be acquainted with all men, and in love with all women at first sight," says Boldwood, after describing Altalk's "most dolefull Elegy, upon the withering of his Mistris's Nosegay"⁷⁵), shows another dimension later in the play when his love for Dameris is seen to have a mercenary motive. This sort of complication is much more typical of Ben Jonson than of Shadwell, who prided himself on the consistency of his humours' characters, though of course Oldpox shares Altalk's combined motivation of love and money. Much more like Shadwell's humours is the character of Master Furr, whose humour and its consistent portrayal have much in common with the follies of The Sullen Lovers; Furr, however, seems to twentieth century eyes (conditioned perhaps by Jane Austen's Mr. Woodhouse, with whom he has much in common) a much more universal type than either Ninny or Sir Positive At-all, though, as will be shown later, these also have their universal aspects. Also typical of Shadwell is the use of two central characters to embody the standards violated by the humours' characters; Courtly and Emilia have a function in The Humorous Lovers almost identical to that of Lovel and Carolina in The Sullen Lovers. The plot of Newcastle's play shares the "lack of design"⁷⁶ that Shadwell admitted in his own first play, though the mock-madness of Boldwood (perhaps the silliest thing in the play) does give The Humorous Lovers a modicum of structural framework. Though there are signs of Shadwell's influence on this play, it is unlikely that Newcastle would have relied too heavily on the as yet untried beginner, and the play's apparent lack of success perhaps encouraged Newcastle to turn to someone with more experience for his next effort, and so Dryden was chosen to collaborate on Sir Martin Mar-All.

Newcastle's next play is something of a mystery. On Monday, 1 February 1668/9, Pepys went to the King's Playhouse, "thinking to have seen The Heyresse, first acted on Saturday last", but he found no play there, because "Kinaston, that did act a part therein in abuse to Sir Charles Sidly, being last night exceedingly^{dry-} beaten with sticks ... is mightily bruised, and forced to keep his bed". However, the play went on on the following afternoon, but with no great success. Pepys reports that "though the design is, in the first conception of it pretty good,

75. William Cavendish, Duke of Newcastle, The Humorous Lovers (1677), I, i.

76. Summers, I, p. 10.

yet it is but an indifferent play -wrote, they say, by my Lord Newcastle".⁷⁷ Like most of Newcastle's plays, it contained several songs, but apart from that, nothing is known of its content. It seems, however, that Dryden was Newcastle's collaborator in this play. Mrs Evelyn wrote to a friend, a Mr Terryll, in Ireland, telling him of various plays and mentioning, among others, "one of my Lord of Newcastle's for which printed apologies are scattered in the Assembly by Briden's [sic] order, either for himself who had some hand in it, or for the author most; I think both had right to them".⁷⁸ This play could be none other than The Heiress and Briden could be no-one but Dryden. That the events concerning The Heiress did not ruin Dryden's prospects with the Duke for ever is shown by the dedication of his An Evening's Love; or The Mock Astrologer to the Duke,⁷⁹ but it is surely significant that for his next collaboration the Duke turned again to the now successful Shadwell.

The Triumphant Widow was performed in November 1674,⁸⁰ though it was not published until 1677. Harbage and Schoenbaum suggest that this play is an elaboration of Newcastle's 1658 composition, A Pleasant and Merry Humour of a Rogue,⁸¹ but it is clear for a number of reasons that Shadwell's part in this play went far beyond his advisory function in The Humorous Lovers. The most convincing piece of evidence is furnished by Elkanah Settle in his Preface to Ibrahim,⁸² where he claims that Shadwell,

Having a Play, call'd the Triumphant Widdow, given him to bring into the Duke's Playhouse, he spitefully foists in a Scene of his own into the Play, and makes a silly Heroick Poet in it, speak the very words he had heard me say, and made reflexions on some of the very Lines he had so sencelesly prated on before in his Notes.

This accusation, though not to be doubted in the least, is rather puzzling when one refers to the published version of The Triumphant Widow, for

77. Pepys, Diary, 2 Feb. 1668/9.

78. The Diary and Correspondence of John Evelyn, ed. William Bray, 4 vols. (London 1889-95), vol. IV, p.14.

79. Performed 12 June 1668; SR 20 Nov. 1668; published Feb. 1671.

80. Van Lennep, op.cit., pp. 224-25.

81. A Harbage, Annals of English Drama 975-1700, rev. S. Schoenbaum (1964), p.72.

82. Hugh Macdonald, The Preface to Ibrahim (Oxford, 1947), p.5

although Act III is unusually long as if extra material had been included the poet Crambo shows little more than a general resemblance to Settle.⁸³

H. T. E. Perry has perhaps hit on the answer to the problem when he says:

Specific citations from The Empress of Morocco do not, however, occur in the published version of the Duke's comedy, possibly because discretion prevented a printed libel when the spoken word had been found to give offence. Nor can we identify Settle's "very words", if indeed the interpolated scene be present in any form.⁸⁴

In fact, the character of Crambo in the published play reminds one forcibly of a much more elevated heroic poet than Settle. Crambo's inability to converse wittily, the bawdy jesting in his plays,⁸⁵ his plagiarism,⁸⁶ his admission that he is best at translation,⁸⁷ his attack on the age,⁸⁸ his inspired swoon and discussion with the physician, the imagery of sterile birth pangs so reminiscent of MacFlecknoe⁸⁹ and above all his antagonistic attitude to Ben Jonson, whom he accuses of having

83. S. Monk and S. Novak, The Works of John Dryden, vol. XVII (Berkeley, 1971), p.399, show how some of the features of Settle's verse are parodied, but the examples quoted are no more typical of Settle than of several other writers of heroic verse.
84. H. T. E. Perry, The First Duchess of Newcastle and her Husband, p.163.
85. Newcastle, The Triumphant Widow, Act III, p.37:
Crambo: "A Pox on't, I am so dull, I cannot make a Quibble, and yet all the bawdy Jests in my Plays are nothing else".
In the same act. (p.46), Codshead says of Crambo: "I know you were always so i.e. dull, God take me, for you'll never keep good Company, nor drink a Glass".
86. The Triumphant Widow, IV, p.64: Lady Haughty (of Crambo): "This is a Judgment upon him for stealing so, they say he never writ anything that was his own"
87. The Triumphant Widow, V, p.82: Crambo (before stealing an old Latin joke and its translation): "I cannot break a Jest, I am best at Translation"
88. The Triumphant Widow, V, p.84: Crambo: "Lord, how ignorance will overthrow Learning sometimes! who would write in this Age?"
89. The Triumphant Widow, III, p.55: Crambo faints - "here's the Poet so sick he was in his Chamber writing, he fell into Raptures, Ecstasies, Furies, heated, and swell'd, and big with Muse, and cannot be delivered". Compare the imagery here with that in MacFlecknoe, particularly lines 147-48: "Success let others teach, learn though from me/Pangs without birth, and fruitless industry." Similar imagery is also found, of course, in Notes and Observations on "The Empress of Morocco" (Works of John Dryden, Vol. XVII, ed. S. H. Monk and M.E. Novak, Berkeley, 1971); see, for example, p.84, line 33; and p.181, lines 16-19.

"no Wit",⁹⁰ reflect with uncanny accuracy the accusations levelled by his many critics (Shadwell among them) at none other than John Dryden.⁹¹ In view of the fact that Dryden probably wrote MacFlecknoe around the time of the publication of The Triumphant Widow, and that it is probable

90. Crambo's low opinion of Ben Jonson is seen throughout the last two acts. The comment on Jonson quoted above led D. M. Vieth, Attribution in Restoration Poetry, p.309n., to suggest that Crambo might have partially aimed at Dryden, but he did not elaborate the point.
91. The Friendly Vindication of Mr. Dryden From the Censure of the Rota by His Cabal of Wits (1673), in J. and H. Kinsley, Dryden, The Critical Heritage (London, 1971), p.68, refers to Dryden "meekly falling into a swoond, almost past recovery". On p.75 there is an attack on Dryden's attitude to Jonson, and on p.76; a criticism of his bawdry. The Censure of the Rota (1673), in Dryden, the Critical Heritage, mentions on p.62 Dryden's attack on the age, and on p.65 refers to Dryden being "stark Inspiration mad, and in one of his Enthusiastique fits". Bayes in Buckingham's The Rehearsal (ed. G. G. Falle, New York 1964) is a plagiarist and suggests that "this Age ... is somewhat hard to please". Rochester in An Allusion to Horace (Poems, ed. Vieth, p.124), writes:

Dryden in vain tried this nice way of wit,
For he to be a tearing blade thought fit.
But when he would be sharp, he still was blunt;
To frisk his frolic fancy, he'd cry "Cunt!"
Would give the ladies a dry bawdy bob,
And thus he got the name of Poet Squab.

Later in the same poem, Rochester asks,

But does not Dryden find ev'n Jonson dull?

that Dryden changed his "hero" from Settle to Shadwell,⁹² it is more than likely that Dryden knew or suspected that Shadwell was not only responsible for the original version of Crambo as Settle but also for the published version of Crambo as Dryden, and that this was a central reason for the bitterness of Dryden's attack on Shadwell in his great satire. It is also significant that Shadwell's The Medal of John Bayes⁹³ attacks Dryden in terms which repeat many of the points made in the characterisation of Crambo. I shall show later that the earlier skirmishing between Dryden and Shadwell was not restricted to their discussion of wit and humour and that Dryden was one of the people who might have suspected he was being satirised in the uncensored version of The Humorists.

92. G. McFadden, "Elkanah Settle and the Genesis of MacFlecknoe", PQ, XLIII (1964), pp. 55-72, argues that it was Settle rather than Shadwell who was in Dryden's mind when he first conceived MacFlecknoe; he shows a number of references in the final version of the satire which apply much more readily to Settle than to Shadwell. McFadden suggests that the reason for the change from Settle to Shadwell lies in the character of the Poet in Shadwell's Timon of Athens (performed January 1678), which he shows to be pointed at Dryden; this assumption he sees as being supported by Shadwell's dedication of the play to the Duke of Buckingham, author of The Rehearsal. However, as George deF. Lord argues (Poems on Affairs of State: Augustan Satirical Verse, 1660-1714, New Haven, 1963, Vol. I, p.392) in his introduction to the poem, "Advice to Apollo" which was probably written in October 1677 (see J. H. Wilson, The Court Wits of the Restoration: an Introduction, Princeton, 1948, p.195), MacFlecknoe, in one version or another was in circulation in the autumn of 1677. Lord (op.cit, p.376) supports J. M. Osborn and David Vieth in their assumption that MacFlecknoe was written in response to Shadwell's slighting remarks on Dryden in the dedication of The Virtuoso (published in July 1676), well before the insulting picture of the Poet in Timon. Crambo in The Triumphant Widow seems to be a much clearer version of Dryden than does the Poet in Timon, and provides at least an additional motive for Dryden to alter his hero from Settle to Shadwell. Anne Doyle, "Dryden's Authorship of Notes and Observations on The Empress of Morocco (1674)", SEL, VI (1966), pp. 421-45, arguing a completely different matter from McFadden, nonetheless points out some very clear parallels between the Preface and Postscript of Notes and Observations and MacFlecknoe, thus lending support to McFadden's case that Settle was the original butt of MacFlecknoe.
93. Summers, V, pp. 245-62. The poem can also be found in H. H. Schless, Poems on Affairs of State, vol. 3, 1682-1685 (New Haven, 1968), pp.75-95. Summers, V, p.248: "As for ready Wit, he carries very little or none about him; but, if you draw a Bill upon him, like a Banker, he can answer you at home, and, as Bankers do, with the Cash that is other Mens.

"Whoever has been conversant with Spanish, Italian, French, and Classick Authors, will find all that's tollerably good in him in some of those; he can, indeed, new trim, and disguise a little, the clothes he steals."

Summers, V, p.248: Thou never mak'st, but art a standing Jest;
Thy Mirth by foolish Bawdry is exprest.

Perhaps their rivalry for the patronage of the Duke of Newcastle might have been one of the factors that soured relations between the two writers. The likelihood that Crambo was Shadwell's creation rather than the Duke's is further increased by a number of factors, not the least of which is the Duke's advanced age (he was 82 years old when The Triumphant Widow was performed). Montague Summers⁹⁴ and H. T. E. Perry⁹⁵ show convincingly that Shadwell created the characters of Justice Spoilwit and Sir John Noddy, which he reproduced later in Bury Fair⁹⁶ as Mr Oldwit and Sir Humphrey Noddy, farcical activities, puns and all, without anyone cavilling about plagiarism. Perry points out also that "nowhere in the Duke's other writings is there this strong tendency towards knockabout farce".⁹⁷ The scene where Lady Haughty judges a singing and dancing contest between Noddy and Spoilwit is adapted from the scene in the original version of The Humorists in which Lady Loveyouth judges a wit contest between Brisk and Drybob;⁹⁸ and one of Drybob's speeches, omitted from the published play, is placed verbatim into the mouth of Sir John Noddy.⁹⁹ Finally, the liveliest sections of The Triumphant Widow, the low-life scenes involving the servants and the footpads, are strongly reminiscent in tone of parts of Epsom Wells and The Squire of Alsatia. There can be little doubt, therefore, that Shadwell was responsible for a large part of The Triumphant Widow, and that both performance and publication of *the* play seriously aggravated feuds in which Shadwell was already engaged.

This tendency to make enemies as easily as he made friends seems to have been an integral part of Shadwell's makeup, even before he became involved in the political feuds of the later seventies. The production of his first play, The Sullen Lovers; or, The Impertinents,¹⁰⁰ showed how easy it was for him to make enemies, and the publication of the first edition of the play in 1668 continued the trend.

Downes describes the great success of this play:

94. Summers, I, pp. xxxix-xl.
 95. H. T. E. Perry, The First Duchess of Newcastle and her Husband, pp. 156-64.
 96. Summers, IV.
 97. Perry, op.cit., p. 158.
 98. The Humorists, V, 198ff.
 99. The Humorists, III, 96-97; Triumphant Widow, Act V, p. 88, "Why I would have beaten him as longe as I was able to beate him or as longe as hee was able to bee beaten".
 100. Performed 2 May, 1668.

The Impertinents, or Sullen Lovers, Wrote by Mr. Shadwell; This Comedy being Admirably Acted: Especially, Sir Positive At-All, by Mr. Harris: Poet Ninny, by Mr. Nokes: Woodcock, by Mr. Angel: Standford and Emilia; the Sullen Lovers: One by Mr. Smith, and the other by Mrs. Shadwell. This play had wonderful Success, being Acted 12 days together.¹⁰¹

He goes on to say that the play was specially performed at Dover when the King met his sister, the Duchess of Orleans, there. The reason for the great success of the play (and this perhaps shows something of the psychology of the average playgoer) is shown by a series of entries in Pepys' Diary, from 2 May to 8 May 1668. Pepys saw the first performance on 2 May, and described the play as "having many good humours it [*sic*] it, but ... tedious and no design at all in it". This opinion was reinforced by his visit to the play on Monday 4 May, when he saw it "with less pleasure than before, it being but a very contemptible play, and the pit did generally say that of it". Nonetheless, Pepys saw the play for a third time, on its third night, and this time, perhaps mellowed by the presence of Lady Castlemaine and several great ladies, he changed his opinion somewhat:

And to see the folly how the house doth this day cry up the play, more than yesterday; and I for that reason like it, I find, the better too. By Sir Positive At-all, I understand, is meant Sir Rob. Howard.

Next day, the play is still on his mind: "[I] understand that my Lord St. Johns is meant by Mr. Woodcocke in The Impertinents", "he writes, before going on to describe his day's activities. By 8 May, he is astonished at the play's popularity:

But Lord, to see how this play of Sir Positive At-all, in abuse of Sir Rob. Howard, doth take, all the Duke's [of York] and everybody's talk being of that, and telling more stories of him, of the like nature, that it is now the town and country talk; and they say is most exactly true. The Duke of York himself [said] that, of his (playing at) trap ball is true, and told several other stories of him.

The continuing fame of the play is shown by the references to it and to its characters that occurred in diaries, poems and lampoons for many years afterwards. It is not surprising to find Pepys describing a person as "a Sir Positive"¹⁰² nor to find Marvell's well-known lines written in 1671:

101. Downes, Roscius Anglicanus, p.29.

102. Pepys, Diary, 20 May 1668.

Whilst Positive walks Woodcock in the dark,
 Contriving projects with a brewer's clerk,¹⁰³

or Neville Payne's reference in 1672 to "Woodcock in the Play ... alwayes ... kissing",¹⁰⁴ but to find such references as Evelyn's as late as 1683, and 1684/5¹⁰⁵ or that in T. L.'s A Satyr in 1688 to "Woodcock, Ninney, and Sir Positive [sic]"¹⁰⁶ shows just how great an impact the play must have made. That Sir Robert Howard was something of a ready target for satire is shown by the suggestion that he was the original source for the character of Bilboa, the hero of the original version of Buckingham's The Rehearsal.¹⁰⁷ Further insult was heaped on Sir Robert Howard by the ready identification of the whorish Lady Vaine in The Sullen Lovers with Howard's mistress, the actress Susanna Uphill,¹⁰⁸ and of the poet Ninny with Sir Robert's brother, the dramatist Edward Howard.¹⁰⁹ The extent to which Shadwell

103. G. deF. Lord, Poems on Affairs of State, Vol. I, p.166

104. Henry Nevil Payne, The Morning Ramble: or The Town-Humours (1672).

105. The Diary of John Evelyn, ed. E. S. de Beer, 6 vols. (Oxford, 1955).
 16 June 1683, Evelyn refers to Howard as "that universal pretender".
 16 Feb. 1684/5, he describes how he dined at "Sir Robert Howard's, Auditor of the Exchequer, a gentleman pretending to all manner of arts and sciences, for which he had ben the subject of comedy, under the name of Sir Positive; not ill-natur'd; but insufferably boasting".

106. "A Satyr, in Answer to the Satyr against Man. By T. L. of Wadham Colledge. Oxon," in Miscellanea: Or, the Second Part of Poetical Recreations. Compos'd by several Authors (London, 1688), p.79.

107. Briscoe's Key to The Rehearsal (1704) mentions that the play "had been several times rehears'd, the players were perfect in their parts, and all things in readiness for its Acting, before the Great Plague 1665; and that then prevented it. But what was so ready for the Stage, and so near being acted, at the breaking out of that Terrible Sickness, was very different from what you have since seen in Print. In that he call'd his poet Bilboa; by which name the Town generally understood Sir Robert Howard to be the Person pointed at". Malone, however, argues that Bilboa was Davenant, with The Siege of Rhodes as the main target for satire. Briscoe is quite positive in his statement and most modern scholars tend to accept his evidence.

108. Summers, I, p.271. Susanna Uphill was a lady of some scandal as the report of a playhouse duel fought over her demonstrates. See Van Lennep, p.235.

109. In the British Museum copy of the 1668 edition of The Sullen Lovers, a seventeenth century hand has added "Edward Howard" opposite the name of Ninny in the Dramatis Personae. See also R. Perkin, "Shadwell's Poet Ninny: Additional Material in a Manuscript of The Sullen Lovers", The Library, 5th series, XXVII (Sept. 1972), pp. 244-251.

intended his characters to be recognisable will be discussed later. The fact remains that both Sir Robert Howard and St. John were powerful men, Howard being especially influential in theatrical circles,¹¹⁰ and it was imprudent of Shadwell to make enemies of such men.

The enmity (if that is not too strong a word at this stage of their relationship) occasioned by the publication of The Sullen Lovers was with Dryden. In the Preface to the play, Shadwell jumped headlong into the literary quarrel that Dryden was conducting with Sir Robert Howard. Strangely enough, there is a suggestion in an anonymous pamphlet attacking Dryden¹¹¹ that it was Dryden himself who gave Shadwell the idea of satirising Howard in the character of Sir Positive. Be that as it may, in the course

110. Sir Robert Howard was a leading shareholder in the Theatre Royal in Bridge Street. See H. J. Oliver, Sir Robert Howard, A Critical Biography (Durham, N. Carolina, 1963), pp. 43-44.

111. The Friendly Vindication, in Dryden, The Critical Heritage, p.73:

But however, if he were taken for no good Comick-Poet, or Satyrist; he had found a way of much easier License, ... which was, not only to Libel mens persons, but to represent them on the Stage too: That to this purpose he made his observations of men, their words and actions, with so little disguise, that many beheld themselves acted for their Half Crown: yet after all, was unwilling to believe, that this was not both good Comedy, and no less good Manners. Besides, that he had been so frankly obliging as (where he could not use a Character, or apprehended the License) to assign it to some other Poet of his Cabal, or exchange one Part for another, it may be Club Wit too, the better to set men forth: That this was a Sir Positive Truth Mr. Dryden had not fore-head enough to denie".

Certainly Dryden was on bad terms with Sir Robert at this time, and since both Dryden and Shadwell were working under the aegis of the Duke of Newcastle and Dryden was temporarily connected with the Duke of York's Company through Sir Martin Mar-All and through his collaboration with Davenant on The Tempest, the suggestion sounds plausible. I show below, however, that Sir Robert Howard was not the sole, or even the main source for the character of Sir Positive and that the credit for his creation belongs firmly with Shadwell.

of his argument with Howard over the efficacy of rhyme in the heroic play¹¹² Dryden mentioned Ben Jonson: "One cannot say he wanted wit, but rather that he was frugal of it."¹¹³ In the same essay, Dryden discussed humours and wit, and ended with another comment on Jonson: "As he did not want imagination, so none ever said he had much to spare."¹¹⁴ These remarks when taken in context were harmless enough, but to Shadwell the slightest hint of criticism of Jonson was too much, and in the Preface to The Sullen Lovers, he took up cudgels with Dryden on the issue, simultaneously hitting out at what he considered to be Dryden's excessive praise of repartee:

Though I have known some of late so Insolent to say, that Ben Johnson wrote his best Playes without Wit; imagining, that all the Wit in Playes consisted in bringing two persons upon the Stage to break Jests, and to bob one another, which they call Repartie, not considering that there is more wit and invention requir'd in the finding out good Humor, and Matter proper for it, than in all their smart reparties.¹¹⁵

112. For details of this controversy, see Oliver, Sir Robert Howard, pp. 88-120, and C. E. Ward, The Life of John Dryden (Chapel Hill, 1961) pp. 55, 62-66. Of particular interest, perhaps, are the references to Howard's poem, "Against the Fear of Death", which occur both in The Sullen Lovers, I, i (Summers, I, p.27) ("betwixt you and I," says Sir Positive, "let me tell you, we are all Mortal".) and in Dryden's "A Defence of an Essay" (Works of John Dryden, Vol. IX, ed. J. Loftis, Berkeley, 1966, pp. 16-17) ("This indeed is as great a Secret, as that we are all mortal".)
113. Essay of Dramatick Poesie, Works of John Dryden, Vol. XVII, ed. S. H. Monk and A. E. Wallace Maurer (Berkeley, 1971), p.57, lines 14-15.
114. *Ibid.*, p.80, ll. 15-16
115. Summers, I, p.11. What Dryden had actually written about repartee was, "As for comedy, repartee is one of its chiefest graces; the greatest pleasure of the audience is a chase of wit kept up to both sides, and swiftly managed" (Essay of Dramatick Poesie, p.48, ll.29-31).

In answering some of the criticisms levelled against his play, Shadwell made use of several of the theories discussed by Dryden in his Essay of Dramatick Poesie. He compared the comedy of humours with the comedy of wit, and incidentally attacked contemporary trends in comedy:

But in the Playes which have been wrote of late, there is no such thing as perfect Character, but the two chief persons are most commonly a Swearing, Drinking, Whoring, Ruffian for a Lover, and an impudent ill-bred tomrig for a Mistress, and these are the fine People of the Play; and there is that Latitude in this, that almost any thing is proper for them to say; but their chief subject is bawdy, and profaneness, which they call brisk writing, when the most dissolute of Men, that relish those things well enough in private, are chok'd at 'em in publick: and methinks, if there were nothing but the ill Manners of it, it should make Poets avoid that Indecent way of Writing.¹¹⁶

This has generally been taken as an attack on the characters of Celadon and Florimel in Dryden's Secret Love; or, The Maiden Queen, but J. H. Smith¹¹⁷ suggests, with some justification, that the play Shadwell had in mind was more likely to be the crude All Mistaken; or, The Mad Couple by James Howard. However, Dryden might well have felt that he was part of the target, especially since the Prologue to The Sullen Lovers contained a nicely phrased attack on heroic drama,¹¹⁸ seeming to side with the Howards (Edward as well as Sir Robert attacked Dryden's use of rhyme¹¹⁹) on the issue of rhyme. He might also have looked suspiciously at the character of Ninny the poet in the play. Although Ninny was based largely on the character of Edward Howard,¹²⁰ Ninny's song, "Your sad indifference so wounds my fair",¹²¹ looks suspiciously like a parody of the very popular song, "I feed a flame within which so torments me", sung by Asteria in Dryden's Secret Love,¹²² the song from which Oldpox steals the first line in The Humorists, III, 335. Shadwell, in a gloss to the manuscript of The Sullen Lovers, says that Ninny's poem is "in imitation of the heroic stile of a great author among us",¹²³ and Dryden is therefore a likely victim. Even Sir Positive shares certain opinions of Dryden's, as we see in Stanford's speech relating Sir Positive's "discovery" of The Scornful Lady and The Silent Woman.¹²⁴

116. Summers, I, p.11.

117. J. H. Smith, "Shadwell, the Ladies, and the Change in Comedy", reprinted in J. Loftis, Restoration Drama: Modern Essays in Criticism (Oxford, 1966), pp. 39-40, 251.

118. Summers, I, p.13.

119. See Edward Howard's Prefaces to The Usurper (1665) and The Women's Conquest (1671).

120. See R. Perkin, "Shadwell's Poet Ninny".

121. Summers, I, p.23.

122. IV, ii.

123. Manuscript of The Sullen Lovers, p.7

124. Summers, I, p.21.

Attacked by Shadwell and, in a more virulent manner, by Sir Robert Howard in the Preface to The Great Favourite; or, The Duke of Lerma, Dryden replied in A Defence of an Essay of Dramatick Poesie.¹²⁵ He took little note of Shadwell's comments, simply using the characterisation of Sir Positive At-all to initiate a violent attack on Sir Robert Howard. In the process, however, he made a remark which seems to have upset Shadwell almost as much as his earlier criticisms of Jonson: "Delight is the chief, if not the only end of Poesie," wrote Dryden,¹²⁶ and later he added, "I confess my chief endeavours are to delight the Age in which I live. If the humour of this, be for low Comedy, small Accidents, and Raillery, I will force my Genius to obey it."¹²⁷ Shadwell, probably annoyed at being ignored as well as being shocked by such statements, replied both in the Preface and in the Prologue to his next play, The Royal Shepherdess, published in 1669.¹²⁸ In the Preface, he writes:

I shall say little more of the Play, but that the Rules of Morality and good Manners are strictly observed in it: (Vertue being exalted, and Vice depressed) and perhaps it might have been better received had neither been done in it: for I find it pleases most to see Vice encouraged, by bringing the Characters of debauch'd People upon the Stage, and making them pass for fine Gentlemen, who openly profess Swearing, Drinking, Whoring, breaking Windows, beating Constables, & etc. and that is esteem'd, among us, a Gentile gayety of Humour, which is contrary to the Customs and Laws of all civilized Nations. But it is said, by some, that this pleases the people, and a Poets business is only to endeavour that: But he that debases himself to think of nothing but pleasing the Rabble, loses the dignity of a Poet, and becomes as little as a Jugler, or a Rope-Dancer; who please more then he can do: but the office of a Poet is,
*Simul & jucunda, & idonea dicere vitae.*¹²⁹

125. Preface to The Indian Emperour (1668) in Works of John Dryden, IX, pp. 3-22.

126. *Ibid.*, p.5

127. *Ibid.*, p.7

128. The Royal Shepherdess was performed 25 February 1668/9 and published in 1669. It was an adaptation of John Fountain's The Rewards of Vertue, and was only moderately successful.

129. Summers, I, p.100.

The Prologue to the play hits out at the "Ayery, Witty, Brisk, and Wild" Ladies and the bawdry found in "our Modern" plays, and one critic has even suggested that the character of Neander is aimed at Dryden.¹³⁰

R. G. Smith in his article, "Shadwell's Impact upon John Dryden",¹³¹ though overestimating Shadwell's influence on Dryden's critical ideas and suggesting, quite mistakenly at times, that all Shadwell's attacks on heroic verse were aimed at Dryden, shows clearly that Shadwell was instrumental in forcing Dryden to consider and reconsider important literary issues. Several of these issues are dealt with in Dryden's reply to Shadwell's points in his Preface to An Evening's Love; or, The Mock-Astrologer, in which he also answered the vicious attack made on him in a pamphlet signed R. F.¹³² (possibly Richard Flecknoe, a fellow member of the Duke of Newcastle's stable, who had dedicated his Damoiselles a la Mode to the Duke and Duchess in 1667), which, labelling him the Squire, accused him of consistent plagiarism and of writing nonsense. Again Dryden was using a single essay to answer more than one adversary, but this time he certainly gave Shadwell his due, and, as Smith suggests, Shadwell's comments seem to have stimulated a development in Dryden's thinking on such topics as the theory of humours, on the relationship between fancy and judgement, on wit and humour, on morality in comedy and on the function of the poet. Although Shadwell is obviously included among the "ingenious men, for whom I have a particular esteem, [who] have thought I have much injured Ben Jonson", Dryden is not averse to putting Shadwell quite firmly in his place elsewhere in the Preface. "After all," writes Dryden:

130. Don R. Kunz, The Drama of Thomas Shadwell (Salzburg, 1972), p.75, quotes Endymion's speech from The Royal Shepherdess (Summers, I, p.104) about Neander:

He's too prophane, and Chooseth to buy Wit
At the expence of Friends, Religion,
And all but Ladies smiles; which he more values
Than Honest men do the kind looks of Heaven.

Kunz points out that Dryden had passed as "Neander" in An Essay of Dramatick Poesie and concludes that "Shadwell was dramatizing an ad hominem attack as part of his war against the comedy of wit".

131. R. J. Smith, "Shadwell's Impact upon John Dryden", RES, XX, 1944, pp. 29-44.

132. A Letter from a Gentleman to the Honourable Ed. Howard Esq. occasioned by the civiliz'd Epistle of Mr. Dryden's before his Second Edition of his Indian Emperour. See H. Macdonald, Dryden: A Bibliography of Early Editions and of Drydeniana (Oxford, 1967).

it is to be acknowledg'd, that most of those Comedies, which have been lately written, have been ally'd too much to Farce: and this must of necessity fall out till we forbear the translation of French Plays: for their Poets wanting judgement to make, or to maintain true characters, strive to cover their defects with ridiculous Figures and Grimaces.¹³³

This^{is} a fair comment on the practice of the age (and on Dryden's own practice, of course, as Sir Martin Mar-All testifies), but it hits at Shadwell more than at most writers of the time, for he had admitted using Molière's Les Fâcheux as a source for The Sullen Lovers¹³⁴ (he used ideas from other Molière plays too¹³⁵) and, according to MacFlecknoe and Settle's Preface to Ibrahim,¹³⁶ had also at about this time written a comedy called The Hypocrite, which seems most likely to have been a version of Molière's Tartuffe. Dryden goes on to attack Shadwell (Edward Howard and possibly others are included in the attack) on his own ground:

As I pretend not that I can write humour, so none of them can reasonably pretend to have written it as they ought. Johnson was the only man of all Ages and Nations who has perform'd it well; and that but in three or four of his Comedies ... neither was it more allowable in him, than it is in our present Poets, to represent the follies of particular persons; ... But Ben. Johnson is to be admir'd for many excellencies; and can be tax'd with fewer failings than any English Poet. I know I have been accus'd as an enemy of his writings; but without any other reason than that I do not admire him blindly, and without looking into his imperfections.... I admire and applaud him where I ought: those who do more do but value themselves in their admiration of him: and shou'd think it a great impudence in my self to attempt it.¹³⁷

Having taken the man for whom he has a "particular esteem" thus severely to task, he goes on to discuss repartee, and to answer Shadwell's charge that it is easier to write wit than humour. The climax to this reply goes far beyond the tone one expects of a merely literary debate; strong personal feelings have emerged:

133. John Dryden, Four Comedies, ed. F. T. Bowers and L. Beaurline (Chicago, 1967), p.184.

134. Summers, I, pp. 9-10.

135. See D. H. Miles, The Influence of Molière on Restoration Comedy (New York, 1910) and J. Wilcox, The Relation of Molière to Restoration Comedy (Columbia, 1938)

136. Settle, Preface to Ibrahim, ed. H. Macdonald (Oxford 1947).

137. Dryden, Four Comedies, ed. Bowers and Beaurline, p.185.

However, if I should grant, that there were a greater latitude in Characters of Wit, than in those of Humour; yet that latitude would be of small advantage to such Poets who have too narrow an imagination to write it. And to entertain an Audience perpetually with Humour, is to carry them from the conversation of Gentlemen, and treat them with the follies and extravagances of Bedlam.¹³⁸

It must have given Dryden great pleasure to answer Shadwell's next accusation, that of making debauched persons his protagonists, by quoting as a precedent the very person whose merits had started the whole argument, namely Ben Jonson. Having elaborated his idea that "the chief end of Comedy is divertisement and delight", "for the business of the Poet is to make you laugh",¹³⁹ Dryden eventually reaches a final paragraph which, with the hindsight given us by a reading of MacFlecknoe, seems particularly ominous, even if it is a rendering of some lines from one of Horace's Satires:

I shall but laugh at them hereafter, who accuse me with so little reason; and with all contemn their dulness, who, if they could ruine that little reputation I have got, and which I value not, yet would want both wit and learning to establish their own; or to be rememberd in after ages for any thing, but only that which makes them ridiculous in this.¹⁴⁰

Perhaps it was this threat which is responsible for the placatory tone of Shadwell's next contribution to the debate, contained in the Preface to The Humorists, published just after Dryden's remarks in 1671. Having repeated the statements made in the Preface to The Royal Shepherdess concerning the function of the poet, and having discussed the significance of satire, Shadwell again enthuses about Ben Jonson but this time bearing in mind Dryden's comment: "Yet," writes Shadwell, "by extolling his way of writing, I would not insinuate to you that I can practice it; though I would if I could, a thousand times sooner than any mans".¹⁴¹ Dryden, referred to as "my particular friend", is then treated to an encomium on his heroic verse, which shows some critical insight on the part of Shadwell, but which is marked by an effusiveness rivalled only by that of some Epistles Dedicatory of the time. It is possible that Shadwell was shaken by Dryden's threat to condemn the dullness of his enemies, but a more likely explanation for his excessive praise of Dryden is to be found in the original version of The Humorists, as I shall show below.

138. Ibid., p.187.

139. Ibid., p.189.

140. Ibid., p. 192. cf. Horace, Satires, II, i, 45-46

141. See infra, p.531.

The Preface, having placated Dryden, then goes on to disagree with him; Shadwell was clearly not the man to surrender an argument lightly. Once more, he takes up the cudgels on Jonson's behalf, considering the parts played by wit and judgement in writing humours, and the function of the observation of men's behaviour in the writing of plays. In fact, the Preface to The Humorists, is, among other things, a competent apology for a type of Restoration play which considerably outnumbered its more critically acceptable cousin, the comedy of wit and manners, but which has been unfairly neglected since the seventeenth century - the comedy of realistic observation in which Shadwell was to shine later in his career when he wrote such plays as The Squire of Alsatia and Bury Fair.¹⁴² Certainly the Preface was competent enough to force Dryden to another reply in his Defence of the Epilogue, in which he attacked Jonson even more strongly, this time stating his desire to put an end to the discussion: "I will not contest farther with my friends who call that wit".¹⁴³

ATTITUDES TO SATIRE.

The Preface to The Humorists is important not only for the part it plays in the literary debate between Shadwell and Dryden, but also because it states, in uncompromising terms, Shadwell's ideas about satire and the rôle of comedy. "I must take leave," he writes:

to dissent from those, who seem to insinuate that the ultimate end of a Poet is to delight, without correction or instruction: Methinks a Poet should never acknowledge this, for it makes him of as little use as a Fidler, or Dancing-Master, who delights the fancy onely, without improving the Judgement.¹⁴⁴

So Shadwell sees the role of the satirist poet as involving "correction and instruction"; not only should he try to achieve Sidney's ideal of "that delightful teaching which must be the right describing note to know a Poet by",¹⁴⁵ but he should also, as Shadwell claimed to have done

142. See Robert D. Hume, "Diversity and Development in Restoration Comedy 1660-1679", Eighteenth-Century Studies, vol. 5, no. 3, Spring 1972, pp. 365-397.

143. Defence of the Epilogue, or An Essay on the Dramatic Poetry of the Last Age, in J. Kinsley and G. Parfitt, John Dryden, Selected Criticism (Oxford, 1970), p.127.

144. The Humorists, Preface, infra, p. 528.

145. Sir Philip Sidney, An Apology for Poetry (in English Critical Essays, Sixteenth, Seventeenth and Eighteenth Centuries, ed. E. D. Jones, Oxford, 1952, p.10). See Shadwell's comment in the Prologue to The Lancashire Witches, Summers, IV, p.102: "Instruction is an honest Poet's aim"

in The Humorists, "reprehend some of the Vices and Follies of the Age", a task which is "the most proper, and most useful way of writing Comedy".¹⁴⁶ This somewhat moralistic note (one to which, as we shall see later, lip-service is paid by satirists from Lucilius onwards) is an echo of his statement of intent in the Dedication to The Humorists, where he states that "the Play was intended a Satyr against Vice and Folly".¹⁴⁷

Having established his moral standpoint, Shadwell goes on in the Preface to discuss the proper kinds of folly for satire to make its reforming target:

I must confess it were ill nature, and below a man, to fall upon the natural imperfections of men, as of Lunaticks, Deots, or men born monstrous. But these can never be made the proper subject of a Satyr, but the affected vanities, and the artificial fopperies of men, which, (sometimes even contrary to their natures) they take pains to acquire, are the proper subject of a Satyr.¹⁴⁸

Shadwell clearly felt strongly that the distinction between natural imperfections and cultivated affectations was a most important aspect of his critical theory, for he re-emphasises the idea rather more pointedly in the Dedication to The Virtuoso five years later:

Natural imperfections are not fit Subjects for Comedy, since they are not to be laugh'd at, but pitied. But the Artificial folly of those, who are not Coxcombs by Nature, but with great Art and Industry make themselves so, is a proper object of Comedy.¹⁴⁹

146. The Humorists, Preface, infra, p.527.

147. Ibid, Dedication, p.525.

148. Ibid, Preface, p.528.

149. The Virtuoso, Dedication, ll. 44-48 (Shadwell, The Virtuoso, ed. M. H. Nicolson and D. Rodes, 1966, p.4). Shadwell's emphasis here makes it likely that Lady Haughty's speech along similar lines in Act III (p.37) of The Triumphant Widow was at least included with Shadwell's approval, if it was not actually written by him; Lady Haughty says:

Your gross Fool is good company enough
for variety, I do not mean your Fool of God's
making, he is to be pitied; but your Fool of
his own making, that pretends to be witty, one
that takes great pains to make himself a Fool.

In this same Dedication, Shadwell goes on to present a definition of "a good Comical Humour" which elaborates these views and provides them with a social significance. Just as Pope's Dunces and Dryden's dullards (the mythic Shadwell himself included) are more than mere literary hacks and represent Chaos's threat to Order and Reason, so Shadwell's good comical humours are seen by him to consist of "such an affectation, as misguides men in Knowledge, Art, or Science, or that causes defection in Manners, and Morality, or perverts their minds in the main Actions of their Lives".¹⁵⁰ The capitalised abstractions, while obviously not carrying anything like the weight of the personifications in, say, the last lines of Book IV of The Dunciad,¹⁵¹ nonetheless provide a more serious view of the "affected vanities" and "artificial fopperies" mentioned earlier. Mere fools and fops can be laughed at but present cause for anxiety if seen in terms of Shadwell's definition of a good comical humour.

Having decided that, as he put it in a much later play, "Fops and Knaves are the fittest Characters for Comedy",¹⁵² Shadwell goes on in the Preface to The Humorists to mention his main weapon in his battle against them. Alvin Kernan, in his excellent account of satire, The Cankered Muse, states that "the satirist views the world pessimistically and sees little hope for reform unless violent methods are used to bring mankind to its senses".¹⁵³ Like most of his contemporaries, Shadwell saw his main satirical weapon as being ridicule, and certainly Sir Robert Howard would agree that it was a violent weapon indeed. Comedy, according to Shadwell, was "most useful" for the "reformation of Fopps and Knaves"

because to render Vices and Fopperies very ridiculous, is much a greater punishment than Tragedy can inflict upon 'em. There we do but subject 'em to hatred, or at worst to death; here we make them live to be despised and laugh'd at, which certainly makes more impression upon men, than even death can do.¹⁵⁴

150. The Virtuoso, Dedication.

151. Alexander Pope, The Dunciad, Book IV, lines 627-56.

152. The Lancashire Witches, To the Reader, Summers, IV, p.99.

153. Alvin P. Kernan, The Cankered Muse: Satire of the English Renaissance (New Haven, 1959), pp. 19-20.

154. The Humorists, Preface, p.529.

Shadwell was, of course, not alone in realising the power of ridicule. R. C. Elliott in a footnote to his study, The Satirist and Society, having mentioned the enormously important role of ridicule in primitive societies, quotes Paul Radin, an anthropologist:

To avoid ridicule a man will go to any length. He may even commit suicide in consequence of it.... The fear of ridicule is thus a great positive factor in the lives of primitive peoples. It is the preserver of the established order of things and more potent and tyrannous than the most restrictive and coercive of positive injunctions possibly could be.¹⁵⁵

We shall see later the lengths to which some of Shadwell's contemporaries were willing to go in order to avoid being made to look ridiculous on stage.

Ridicule works most effectively as a weapon if it is aimed at a specific target. Jean Hagstrum's very illuminating essay, "Verbal and Visual Caricature".¹⁵⁶ demonstrates the importance to the satirists of the late seventeenth and eighteenth centuries of drawing "a Character so to the Life, as that it shall hit one Person, and him only".¹⁵⁷ Arguing the embodiment in satirical verse of specifically pictorial art forms, he distinguishes between emblematic caricature and portrait caricature. The former "is not primarily concerned with resemblance, although it wishes unmistakably to strike an individual. It attempts to reduce the subject to ridicule and contempt by means of insulting comparisons. These comparisons are emblematic, or hieroglyphic (to use a term Swift liked), and tend, because of the mocking reduction involved, to become grotesque. Portrait caricature strives not to be monstrous but to keep the representation credible and recognizable. It too seeks to render the original reprehensible or ridiculous by means of a distorting line, but it is concerned to maintain a realistic surface".¹⁵⁸ Shadwell was faced not only with having to select one of these modes of satire but also with another problem, for he was torn between his desire to achieve the maximum effect of his ridicule and his need to do more than merely attack individuals; we have already seen that he

155. R.C. Elliott, "The Satirist and Society", ELH: A Journal of English Literary History, XXI (Sept. 1954), pp. 237-48; the quotation is from Paul Radin, Primitive Man as Philosopher (New York, 1927), pp. 50-51.
156. J. H. Hagstrum, "Verbal and Visual Caricature," in H.T. Swedenberg, Jr. (ed.), England in the Restoration and Early Eighteenth Century (Berkeley 1972).
157. Ibid, p.188, quoting Henry Gally.
158. Ibid, p.178.

saw himself as fulfilling a much more serious role than that of a simple lampooner. Consequently Shadwell spends some time in the Preface to The Humorists in defending himself against the charges levelled against him of merely lampooning individuals on the stage. The accusations were first made after the great success of The Sullen Lovers, and it is in defence of his practice in this play (a practice which we shall examine later) that he continues his discussion of the right-ful targets for satire:

But it has been objected, that good men, and men of sence enough, may have blind-sides, that are liable to reprehension, and that such men should be represented upon a Stage is intollerable.

'Tis true, excellent men may have errors, but they are not known by them, but by their excellencies:... so that (if such blind-sides, or errors be represented) they do not reflect upon them, but upon such on whom these are predominant; and that receive such a Biass from 'em, that it turns 'em wholly from the wayes of Wisdom or Morality.

And even this representation, does not reflect upon any particular man, but upon very many of the same kind: For if a man should bring such a humor upon the Stage (if there be such a humor in the world) as only belongs to one, or two persons, it would not be understood by the Audience.¹⁵⁹

This argument was clearly felt by Shadwell to provide the answer (or part of it, at any rate) to "the most clamorous and violent of my Enemies (who would have the Town believe that every thing I write, is too nearly reflecting on persons)".¹⁶⁰ Certainly one can understand this response by his enemies when one remembers the succés de scandale achieved by his first play, but, as we shall see, perhaps Shadwell had some right on his side, and his rather plaintive comment that a general humour in a play of his had been "applied to three, or four men (whose persons I never saw, or humors ever heard of) till the Play was acted"¹⁶¹ is perhaps not as barefaced a piece of effrontery as the Howards must have felt it to be. However, his claim that no-one could accuse him "of representing the real Actions, or using the peculiar, affected phrases, or manner of speech of any one particular Man, or Woman living"¹⁶² is rather undermined by three of the glosses which he added to the manuscript of The Sullen Lovers;¹⁶³ perhaps the remark on page 7 of the manuscript, "Severall affected words of some foppish Poets about the Towne," can be defended as not applying to a

159. The Humorists, Preface, p.530.

160. Ibid, p.530.

161. Ibid, p.530.

162. Ibid, p.530.

163. See note 66 supra

single person, but that later on the same page ("in imitation of the heroick stile of a great author among us") is specific enough, as is the identification on page 67 of the man who eats fire as "one Mr. Gwilliams Yeoman of the Stirrop to the King". Mr. Gwilliams might have welcomed the publicity, but it is very doubtful that Dryden (for the "great author" is surely he) greatly appreciated the parody of his verse to which the gloss applies. One need not be too surprised at Shadwell's attempt to get the best of both worlds, for his capacity for quite shameless hypocrisy is shown in his comments in The Medal of John Bayes, where he writes:

For Libel and true Satyr different be;
 This must have Truth, and Salt, and Modesty.
 Sparing the Persons, this does tax the Crimes,
 Gall's not great Men, but Vices of the Times,
 With witty and Sharrp, not blunt and bitter rimes. ¹⁶⁴

and then goes on to perpetrate one of the most vicious attacks on an individual to be found even in that great age of the lampoon. However the sentiments expressed in these lines are similar to those found in the Preface to The Humorists and coincide markedly with the terms in which Shadwell praised Ben Jonson in the Epilogue to that play:

Jonson Yet onely lash'd the Errors of the Times,
 And ne^r expos'd the Persons, but the Crimes:
 And never car'd for private frowns, when he
 Did but chastise publick iniquitie. ¹⁶⁵

Perhaps one might feel that not only are the sentiments similar in the two pieces of verse, but that they are similar also in their lack of accuracy: to suggest that the author of The Poetaster and the co-author of Eastward Ho! was innocent of exposing persons rather than crimes is as ludicrous as to argue that Shadwell's attack on Dryden in The Medal of John Bayes was unbiased and utterly above personal dislike. ¹⁶⁶ Something else that is of interest in our consideration of Shadwell's attitude to satirical attacks on particular persons is John Aubrey's expectation that Shadwell would approve of his own

164. Summers, V, p.252.

165. The Humorists, Epilogue, lines 8-11, p.539.

166. For a discussion of Ben Jonson's attitude to satire on particular persons, see infra pp. 45 ff.

inept play, The Country Revell,¹⁶⁷ which consisted almost entirely of satire on particular persons.

It is fair to say, however, that at least in theory Shadwell held a high opinion of the efficacy of satire in reforming society and an equally high opinion of his own role in aiding that reform. Indeed he restated his belief in the reformatory task of satire, albeit in a rather pessimistic and resigned tone, when, in 1682, he wrote in the Prologue to The Lancashire Witches:

When Satyr the true medicine is declin'd,
What hope of Cure can our Corruptions find?¹⁶⁸

Shadwell's use of such imagery demonstrates his tendency towards conservatism in ideas. Mary Claire Randolph has shown that the traditional imagery of medicine as used to describe the sanative or curative role of satire, had given way by the late seventeenth century, under a regime more concerned with philosophical or psychological ideas, to a more intellectual nomenclature (Will, Reason, Judgment and so on).

However, this conservative insistence on the curative and reforming role of satire, maintained so consistently in his theoretical statements, presents us with a considerable problem when we consider his interpretation of another aspect of his conservatism, that is, humours characters. We have already seen that Shadwell views humours characters as being the vehicle for significant and highly serious comments on society and yet his definition of a humour as seen in the Epilogue to The Humorists and as repeated at the end of the Preface to that play seems to imply that humours characters are incapable of reform. He writes: X

A Humor is the Biasse of the Mind,
By which, with violence, 'tis one way inclin'd.
It makes our actions lean on one side still,
And, in all Changes, that way bends the Will.¹⁷⁰

167. Aubrey's Brief Lives, ed. Andrew Clark (Oxford, 1898), I, 52; Aubrey wrote to Anthony à Wood, 26 October 1671:

"I am writing a comedy for Thomas Shadwell And I shall fit him with another, The Country Rebell, both humours untoucht, but of this, mum! for 'tis very satyricall against some of my mischievous enemies which I in my tumbling up and down have collected."

The play was actually called The Country Revell; or The Revell of Aldford and exists, incomplete, in manuscript (MS Bodl. Aubrey 21).

168. Summers, IV, p.102.

169. Mary Claire Randolph, "The Medical Concept in English Renaissance Satiric Theory", in R. Paulson (ed.), Satire: Modern Essays in Criticism (Englewood Cliffs, N.J., 1971), pp. 136-70.

170. The Humorists, Epilogue, lines 16-19; Preface, infra, p. 535.

It is the final line which marks a departure from Ben Jonson's concept of humours, and it is significant, at least in relation to the view of life expressed in The Humorists as it was first written, that that departure implies a Hobbist, a deterministic attitude. Michael Alssid argues¹⁷¹ that Shadwell's determinism is shown in the phrase, "that way bends the Will", which shows that, though a man had free will to choose a ruling passion, it ultimately overwhelmed his will, so that nothing could make him change. Alssid argues that this idea reflects Shadwell's opinion that the basic quality of the human condition was life's absurdity and also explains Shadwell's emphasis on the consistency of his characters. Perhaps one of Shadwell's own characters, Bruce in The Virtuoso, states this determinist view even more strongly when he says:

Say what we can, the Beastly, Restive world will its
own way, and there is not so foolish a Creature as
a Reformer.¹⁷²

There appears to be, therefore, an inconsistency in Shadwell's attitude to the reforming power of satire, just as there seems to be a contradiction in his attitude to the satire of particular persons. However, as is often the case, Shadwell's practice was rather more clear-cut than his theory, as we shall see later, and perhaps also Bruce and his creator were being unduly pessimistic, for, on Shadwell's death, a writer in The Gentleman's Journal claimed that Shadwell's plays were as useful as they were diverting, and that by his comedies he had "sham'd Misers into Liberality; by exposing Bullying Sparks and Prodigal Squires, he hath made the first tamer and the other wiser; how many contented Cuckolds has he not hindred from taking their Gloves, and going out, when their Wives Gallants came in to visit them?... how many Hypocrites, Coquetts, Fops, Gamesters, has he not reclaim'd? and in short what store of Fools and Madmen did he not reform?",¹⁷³ After such an unsolicited testimonial, it would surely be churlish to have any reservations about Shadwell's high moral purpose!

It is interesting and revealing to look at Shadwell's ideas on the reforming powers of satire and his attitude to the satirising of particular persons in the light of the practice and theory of some of the great satirists who were his predecessors and who quite clearly

171. Michael W. Alssid, "Shadwell's MacFlecknoe", Studies in English Literature 1500-1900, VII (Summer, 1967), pp. 392-93.

172. The Virtuoso, I, i, 76-78.

173. The Gentleman's Journal: or the Monthly Miscellany, November 1692, p.21. Quoted in Albert S. Borgman, Thomas Shadwell, His Life and Comedies, New York, 1969, pp. 98-99.

had a considerable influence on his work; it is equally revealing to see him in the context of those satirists, both great and small, who were his contemporaries. However, it is with a twentieth century critic that I should like to begin. Robert C. Elliott's argument¹⁷⁴ that the satire of particular persons is analogous to sympathetic magic goes some way towards explaining the power of the best of literary satire and perhaps gives us one criterion for distinguishing satire that is of lasting value from that which is merely topical. Having shown that early satire was inextricably involved with magic, Elliott goes on to argue that synecdoche (one of the foundations of magic, where the part does not merely represent the whole, but is the whole) is the quality that underlies the imaginative process which leads the reader of satire to take the satirist's attack on an individual as an attack on the type or profession that that individual represents. Stated thus barely, of course, this theory does not solve our problem, because it ignores on the one hand satire that is merely personal (and such satire does exist - and is in fact much more common than the other kind; one need look no further than parts of The Medal of John Bayes for examples). On the other hand the theory also ignores those signs and signals, those techniques of indirection by which the great satirist by generalising and typifying his personal attacks makes his magic work. In spite of these obviously important limitations, however, Elliott's arguments do suggest a valid means of approach to our problem.

Although the Greeks wrote satire, and in Aristophanes had a satiric dramatist arguably unsurpassed in any language, it was the Latin satirists, particularly Horace, Juvenal and Martial, who were the more significant influences on the writers of the Restoration period. Alvin Kernan, in his book, The Cankered Muse,¹⁷⁵ has traced the two "lines" along which he sees satire developing since the Renaissance in England, and, like Elliott's, his theory is both enlightening and limited in some ways. While it is useful to contrast the urbane, civilised and temperate satire of Horace with the indignant, savage and lashing satire of Juvenal, one must not forget that this is a somewhat simplistic view of two complex literary figures and that Horace's moderation is complicated by the influence of the far from moderate Lucilius, whose works were,

174. Robert C. Elliott, "The Satirist and Society".

175. Alvin P. Kernan, op.cit.

as we can see from the surviving fragments of his verse and from the comments of such as Horace and Juvenal, characterised by their lashing attacks on individuals. "Show me the man I dare not name" ("Cuius non audeo dicere nomen?"),¹⁷⁶ Juvenal quotes Lucilius as saying, before going on to describe how Lucilius's victims cringed under his attacks. Horace himself, of course, had been accused of being a malevolent scandal-monger when his first satires were published, and in the satire he wrote as an answer to these criticisms (Satires, Bk, I, iv), he justified the attacking of individuals:

Eupolis atque Cratinus Aristophanesque poetae
atque alii, quorum comoedia prisca virorum est,
si quis erat dignus describi, quod malus ac fur,
quod moechus foret aut sicarius aut alioqui
famosus, multa cum libertate notabant.

Take the poets Eupolis, Cratinus, and Aristophanes, and also the other men who go to make up the Old Comedy. If any person deserved to be publicly exposed for being a crook and a thief, an adulterer or a cut-throat, or for being notorious in some other way, they used to speak right out and brand him.¹⁷⁷

Later in the same Satire, Horace claims that "most men deserve a scolding" ("pluris/culpari dignos")¹⁷⁸ and that "such men are all afraid of verses and detest poets" ("omnes hi metuunt versus, odere poetas");¹⁷⁹ he goes on to argue that the branding of vicious people is a social good, that his father "used to point out various vices by citing examples" ("insuevit pater optimus hoc me, / ut fugerem exemplis vitiorum quaeque notando"),¹⁸⁰ and that "young folk are often deterred from doing wrong when they see the notoriety of other people" ("teneros animos aliena opprobria saepe / absterrent vitiis").¹⁸¹ Even in his maturity, Horace's satire was clearly considered personal enough to warrant criticism, for he felt impelled to give the first satire of his second book over to answering his critics, albeit in a lighter tone than his previous retorts. But under the light tone there still can be seen a serious threat, as when he writes:

176. Latin quotations from Juvenal, Horace and Martial are taken from the Loeb Classical Library editions; translations of Juvenal are from Juvenal, The Sixteen Satires, ed. Peter Green (1967). G. G. Ramsay (ed.), Juvenal and Persius (1918, rev.ed. 1969), Satire I, line 153; Green, p.70.

177. Horace, Satires, Epistles and Ars Poetica, ed. H. Rushton Fairclough (1926, rev.ed. 1970), Satire I, iv, 1-5; Niall Rudd (ed.), The Satires of Horace and Persius (1973), p.43.

178. Satire I, iv, 24-25; Rudd, p.44.

179. Satire I, iv, 33; Rudd, p.44

180. Satire I, iv, 105-06; Rudd, p.47

181. Satire I, iv, 128-29; Rudd, p.47

Horace's Satire ix from Book I to see that Shadwell had Horace's pest clearly in mind while he was writing The Sullen Lovers.¹⁸⁵

Ironically, the "moderate" Horace. makes use of satirical attacks on his contemporaries far more frequently than the reputedly more extreme Juvenal. Indeed, in his first Satire, Juvenal, after a great deal of huffing and puffing about how hard it is not to write satires ("for who/ Could endure this monstrous city, however callous at heart,/And swallow his wrath." "difficile est saturam non scribere.. nam quis iniquae/tam patiens urbis, tam ferreus, ut teneat se."),¹⁸⁶ and how "though talent be wanting, yet/Indignation will drive me to verse" ("facit indignatio versum/qualemcumque potest"),¹⁸⁷ and how effective Lucilius was in making his victims sweat, ends this first Satire on an almost bathetic note:

For myself, I shall try my hand on the famous dead, whose
ashes
Rest beside the Latin and the Flaminian Ways.

experiar quid concedatur in illos,
quorum Flaminia tegitur cinis atque Latina.¹⁸⁸

However much apologists like Gilbert Highet¹⁸⁹ try to excuse Juvenal's remarks by arguing that most of his subjects are timeless and that he felt that the past was of crucial importance to the present, one still feels a sense of anti-climax. Almost certainly, Juvenal was frightened for his life; even Horace (in Satires, II, i)¹⁹⁰ had shown signs of fear and he lived in a much more tolerant age and moreover had the protection of a powerful patron. Since tradition has it (and in this case there seems to be no good reason for disbelieving it) that Juvenal was exiled for attacking one of the Emperor's favourites, an actor, one can appreciate

185. This Satire of Horace's was used by Ben Jonson as the basis of the incident in Act III, Scene i of The Poetaster, and there are echoes of it in several incidents in The Sullen Lovers; lines 16-21 remind us of Lady Vaine (see Summers, I, p.32), lines 21-25 are reminiscent of Sir Positive At-all, and lines 56-60 recall Huffe with his persistence.

186. Juvenal, Satire I, lines 30-31; Green, p.66.

187. Juvenal, I, 79-80; Green, p.68.

188. Juvenal, I, 170-71; Green, p.71

189. Gilbert Highet, Juvenal The Satirist (Oxford, 1954).

190. See, for example, lines 60-62: "O puer, ut sis/vitalis metuo, et maiorum ne quis amicus/frigore te feriat" ("My lad, I'm afraid/you may not be long for this world. One of your powerful friends/ may freeze you stiff.").

the satirist's need for caution.¹⁹¹ The fact remains, however, that, although Juvenal frequently makes use in his satirical portraits of names carefully chosen as representative of ancient Roman families and although his satire on types and social and professional groups is devastating, it is very difficult to find satire on specific people who were alive when Juvenal was writing.

Another Latin writer, a friend of Juvenal's, who had a considerable influence on Shadwell and, no doubt, on other Restoration writers, was Martial, whose works, though not satires in the strict sense, contained much that was satiric. Martial was at great pains to insist that his satire was not intended to hurt: "My jests are harmless" ("ludimus innocui"), he writes in Book VII, Epigram xii,¹⁹² after claiming in the same epigram that "my page has not wounded even those it justly hates, and fame won from another's blush is not dear to me" ("ut mea nec iuste quos odit pagina laesit/et mihi de nullo fama rubore placet"). Later in his career (Book X, xxxiii), Martial states firmly, "This measure my books learn to keep, to spare the person, to denounce the vice" (hunc servare modum nostri noverere libelli,/parcere personis, dicere de vitiis").¹⁹³ Certainly it is true that when a name occurs in Martial's Epigrams that clearly refers to an actual person the tone is generally one of praise or friendship; however, occasionally, as with the epigrams addressed to Paulus, there is a more biting tone to the poem, seen for example in IX, lxxxv:

If at any time, Atilius, our acquaintance Paulus is unwell, he practises abstinence, not on himself but on his guests. You are suffering no doubt, Paulus, from a sudden - and fictitious - illness: all the same my dinner has turned up its toes.

Languidior noster si quando est Paulus, Atili,
non se, convivas abstinet ille suos.
tu languore quidem subito fictoque laboras,
sed mea porrexit sportula, Paule, pedes.¹⁹⁴

191. Green, op.cit., p.10

192. Latin quotations and translations of Martial (unless otherwise stated) are from Walter C. A. Ker's two volume Loeb Classical Library edition of Martial's Epigrams (1919, revised ed. 1968).
Epigrams, Vol. I, pp. 428-29.

193. Ibid., II, pp. 178-79.

194. Ibid., II, pp. 134-35.

The most satirical of all the poems are addressed to people with obviously invented names, such as Lupus the legacy hunter in XI, lv,¹⁹⁵ or to people whose names are so common that they are not identifiable, such as Lesbia, the insatiable and very large lady of XI, lxii and xcix.¹⁹⁶ However, so convincing is the detail and so lively the characterisation of many of these epigrams, that one constantly feels that these are portraits from life and not mere abstractions or types. There can be little doubt, if we judge from the fact that Martial felt moved to such statements of innocence as those quoted above, that several of his contemporaries felt that they recognised themselves or their friends in his works and it was perhaps in an attempt to pre-empt such recognitions that Martial, in an introductory statement to Book I, which in places seems to have much in common with Shadwell's plea in the Preface to The Humorists, writes:

I trust that I have followed in my little books such a mean that none who forms a right judgment of himself can complain of them, inasmuch as their sprightliness does not violate that respect for persons even of the lowest degree which was so little shown by ancient authors that they maltreated the names, not merely of real persons, but even of great ones. May my fame be bought at lesser cost, and the last thing to be approved in me be cleverness. May the frankness of my jests find no malicious interpreter, and no such man rewrite my epigrams.

Spero me secutum in libellis meis tale temperamentum
 ut de illis queri non possit quisquis de se bene
 senserit, cum salva infimarum quoque personarum
 reverentia ludant; quae adeo antiquis auctoribus defuit
 ut nominibus non tantum veris abusi sint sed et magnis.
 mihi fama vilis constet et probetur in me novissimum
 ingenium. absit a iocorum nostrorum simplicitate
 malignus interpres nec epigrammata mea scribat.¹⁹⁷

We shall see later the considerable direct influence that Martial had on Shadwell, and it is of some significance that Martial was very highly regarded by the writer who probably had a greater influence on Shadwell than any other, namely Ben Jonson. When Jonson, imprisoned for having a hand in writing Eastward Ho!, wrote to "the most nobly-vertuous and thrice-honor'd Earle of Salisbury" for help, he drew upon Martial's Preface and then went on to claim:

195. Ibid., II, pp. 278-79.
 196. Ibid., II, pp. 284-85, 306-07.
 197. Ibid., I, pp. 28-29.

I have so attempted my stile, that I have given no cause to any good Man of Greife; and, if to any ill, by touching at any generall vice, it has alwayes been with a regard, and sparing of perticular persons.¹⁹⁸

Not only did Jonson recommend Martial as being among his favourite Latin reading, he also described his own Epigrammes, as "the ripest of my studies," and quotes two of Martial's single-line epigrams to demonstrate that "even one alone verse sometimes makes a perfect poem".¹⁹⁹ Although the epigram was becoming a popular literary form, it is clear that, as Herford and Simpson point out, "Jonson set an unusual, and to his contemporaries doubtless astonishing, value upon Epigram".²⁰⁰ Although Jonson broadened the tone of the epigram from the vicious and at times crude practice of Sir John Davies and gave it much of the variety that Martial had endowed it with, nonetheless Jonson gained a reputation as a sharp and biting kind of epigrammatist. Herford and Simpson, having described Jonson as appearing "as the implacable satirist, the self-constituted ensor morum, the savage and often foul-mouthed reviler of personal antagonists of either sex," go on to quote Mavortius's comments to Chrisogonus (representing Jonson) in Marston's revised Histriomastix:

you can make
A stabbing Satir, or an Epigram,
And think you carry iust Rhamnusia's whippe
To lash the patient.²⁰¹

Certainly Jonson's epigrams on such characters as Chev'rill the Lawyer, Sir Voluptuous Beast and Gut²⁰² are lashing indeed, and perhaps rather more well made than Herford and Simpson (no doubt distracted by the at

198. C. H. Herford and P. and E. Simpson, The Works of Ben Jonson, 11 vols. (Oxford, 1925-52), Vol. I, pp. 195-96. All references to Jonson's works, unless otherwise stated, are to this edition, referred to hereafter as Herford and Simpson.

199. Herford and Simpson, VIII, p.25, Dedication to Epigrammes; and VIII, p.635, "What meane you by a Poeme?" in Discoveries. See also the details of his own annotated copy of Martial in Herford and Simpson, I, pp. 253-54 and the Conversations with Drummond, nos. ii and ix (Herford and Simpson, I, pp. 132, 136).

200. Ibid, II, p.343.

201. Ibid, II, p.341. The quotation from Histriomastix is from the 1610 edition (sig. B4 verso), Act ii.

202. Ibid, VIII, pp. 34, 38, 44 and 76.

times unpleasant content) would allow. The epigram, "On Gut", for example, is cleverly and subtly constructed, its imagery, diction and carefully balanced phrases all supporting the basic theme of the convergence of lust and lechery in a single person:

Gut eats all day, 'and lechers all the night,
So all his meate he tasteth over, twise:
And, striving so to double his delight,
He makes himselfe a thorough-fare of vice.
Thus, in his belly, can he change a sin,
Lust it comes out, that gluttony went in.

Gut is a recognisable type, but we may nonetheless feel, such is the virulence of the attack, that Jonson had a particular person in mind when he wrote the poem, and similarly the detail in the character of Chev'rill the Lawyer in Epigrams XXXVII and LIV also suggests the probability of a contemporary model. However, throughout his literary career, Jonson was at great pains to point out how worthy were his motives and how wronged he was by those who saw satire of particular persons in his works. Although he made no secret of his aim in writing comedy (to "shew an image of the times / And sport with human follies, not with crimes"²⁰³ and to "strip the ragged follies of the time, / Naked, as at their birth"²⁰⁴), he frequently interpolates passages in justification of himself. For example, in Every Man Out (II, vi, 163-73), Mitis and Cordatus discuss those "narrow-ey'd decypherers ... that will extort strange, and abstruse meanings out of any subiect, be it neuer so conspicuous and innocently deliver'd", while for Epicoene, Jonson wrote a second prologue "Occasion'd by some persons impertinent exception ". With considerable self-righteous indignation, Jonson preached,

The ends of all, who for the Scene doe write,
Are, or should be, to profit, and delight.
And still't hath beene the praise of all best times,²⁰⁵
So persons were not touch'd, to taxe the crimes.

203. Prologue, Every Man In His Humour.

204. Induction, Every Man Out of His Humour.

205. Herford and Simpson, Vol. V, p.164. See also the Induction to Bartholomew Fair: "In consideration of which, it is finally agreed, by the foresaid hearers, and spectators, that they neyther in themselves conceale, nor suffer by them to be concealed any State-decipherer, or politique Picklocke of the Scene, so solemnly ridiculous, as to search out, who was meant by the Ginger-bread-woman, who by the Hobby-horse-man, who by the Costard-monger, nay, who by their wares." The passage continues in the same vein. See Herford and Simpson, VI, p.17.

It was in the Epistle prefacing Volpone, however, that Jonson stated his position in a way which both took the ground from beneath the feet of his critics and also provided some sort of precedent for his followers such as Shadwell:

And, howsoever I cannot escape, from some, the imputation of sharpnesse, but that they will say, I haue taken a pride, or lust, to be bitter, and not my yongest infant but hath come into the world with all his teeth; I would aske of these supercilious politiques, what nation, societie, or generall order, or state I haue provok'd? what publique person? whether I haue not (in all these) preseru'd their dignitie, as mine owne person, safe? My workes are read, allow'd (I speake of those that are intirely mine) looke into them: What broad reproofes haue I us'd? Where haue I beene particular? Where personall? except to a mimick, cheater, bawd, or buffon, creatures (for their insolencies) worthy to be tax'd?²⁰⁶

Modern scholars have had an enjoyable time in identifying some of these "creatures ... worthy to be taxed", recognising Jonson's contemporaries in a number of plays, notably Every Man Out of His Humour and Cynthia's Revels, the two plays which most clearly influenced The Sullen Lovers and The Humorists.

The fact that Mathew's effusion in Every Man In His Humour (V, v, 24-25) is a parody of the opening sonnet of Samuel Daniel's Delia and that in the 1601 Quarto of the play Mateo claims Daniel's actual lines as his own, saying "I translated that out of a booke, called Delia" (Scene 3, 284-81) is scarcely justification for identifying Mathew or Mateo with Daniel. As E. K. Chambers says, "Perhaps this implies some indirect criticism of Daniel, but it can hardly be regarded as a personal attack upon him."²⁰⁷ Herford and Simpson²⁰⁸ suggest that a reference in the 1601 Quarto of Every Man In His Humour (I, i, 174-75) to Poet Nuntius points at the poet Antony Munday, who later became Jonson's butt in The Case is Altered (I, ii, 29-30) as Antonio Balladino, "Pageant Poet to the City of Millaine".

Every Man Out of His Humour has provided a particularly happy hunting ground for contemporary caricatures, and Herford and Simpson²⁰⁹, while demonstrating that many of the identifications made by Fleay and others were "based on a single allusion, slight in itself, limited in scope, and inconsistent with other traits when the character is examined as a whole," nonetheless provide examples of contemporary accusations against Jonson. Jasper Mayne (Jonsonus Virbius) for example, writes:

206. Lines 47ff.

207. E. K. Chambers, The Elizabethan Stage (Oxford, 1923), Vol.III, p.360.

208. Herford and Simpson, IX, 308-09, 336.

209. Ibid, IX, 399-406.

That thou didst quarrell first, and then, in spite,
 Did 'gainst a person of such vices write:
 That 'twas revenge, not truth, that on the Stage
Carlo was not presented, but thy Rage.

John Aubrey's jottings on Sir Walter Raleigh²¹⁰ contain a lively anecdote which supports Aubrey's claim that Carlo Buffone is a version of one Charles Chester. Herford and Simpson²¹¹, while appreciating Aubrey's story, make the very valid point that "whatever personal elements may be interwoven in the intricate texture of the plot and characters, these must then be regarded as predominantly typical in intention". Similarly, while we appreciate that Clove's "fustian"²¹² can be seen as a parody of Marston's "uncouth vocabulary" and that the commentators see Clove and Orange as "meere strangers to the whole scope of our play"²¹³, it is unreasonable to argue that Clove is Marston.

Marston and Dekker have been seen as the basis of the characters of Hedon and Anaides in Cynthia's Revels, but again, although the characters owe something to the playwrights, Jonson's "Apologetical Dialogue" to The Poetaster makes it clear that it was only in The Poetaster itself that he was driven to direct satire of individuals.

Jonson's later plays contain at least one clear-cut victim of personal satire, but that victim, Inigo Jones, was one about whom Jonson clearly felt very strongly²¹⁴. Jones was the subject of three of Jonson's Epigrams (xcvii, cxv, and cxxix) and is also featured in "Expostulation" (Ungathered Verse, xxiv); he was fairly obviously the model for Lanthorn Leatherhead in Bartholomew Fair and the "Coronel Vitruvius" of Love's Welcome at Bolsover, while Damplay's false Latin (The Magnetic Lady, Induction, 78-81) provides a further satirical dig at Jones. It is in A Tale of a Tub that Jonson most blatantly portrays Jones, and Sir H. Herbert censored the caricature of him as "Vitruvius Hoop". In this play, Jonson is at pains to emphasise his satire of Jones by labelling his most offensive scene "The Scene interloping", thus marking it out for special attention.

It is hardly surprising in view of Jonson's continuing influence after the Restoration, that Restoration satire, both on and off the stage, should share Jonson's ambivalent attitude to personal satire. Dryden for one used Jonson as a precedent for attacking personalities. He

210. (BL) Aubrey MS. 6f. 76.

211. Op.cit., I, p.380

212. Every Man Out of His Humour, III, iv, 7ff.

213. Ibid, III, i, 17.

214. Herford and Simpson, X, 689ff. has full details.

justified his attack on Elkanah Settle by writing in Notes and Observations on "The Empress of Morocco": "I knew indeed that to Write against him, was to do him too great an Honour: But I consider'd Ben. Johnson had done it before to Decker, our Authors Predecessor, whom he chastis'd. in his Poetaster under the Character of Crispinus; and brought him in Vomiting up his Fustian and Non-sense."²¹⁵ The writers of many of the lampoons and verse satires that are to be found, for example, in Lord's Poems of Affairs of State²¹⁶ are quite unembarrassed about naming names; Harold Love points out²¹⁷ that, in the Restoration, "satire had become topical", dealing "with living contemporaries rather than the grotesque type figures of the Jacobean" and having little interest in ethical issues as such. Love goes on to describe²¹⁸ how, even in the more sophisticated examples such as the "Advice to a Painter" poems and Mulgrave's Essay on Satyr, "the aggregation of loosely linked and perfunctorily introduced satiric epigrams concluding abruptly as soon as the satirist had run out of victims, remains the favoured pattern". Lord himself remarks of the poems in his collection that "their focus is almost invariably personal and particular ... [and] their ultimate emphasis is upon the men and women involved".²¹⁹ Small wonder that Aubrey commented in about 1671, "Now our present writers reflect so much upon particular persons and coxcombeities, that twenty yeares hence they will not be understood."²²⁰ However, while some of the Poems on Affairs of State (such as, for example, "The Session of the Poets"²²¹) are merely lampoons, concerned with little more than the personal prejudices and piques of the author, others come nearer to the ideal aim of satire as stated by Samuel Butler:

A Satyr is a kinde of Knight Errant that goes upon Adventures to Relieve the Distressed Damsel Virtue, and Redeeme Honour out of Incharmed Castles, And oppresst Truth, and Reason out of the Captivity of Gyants or Magitians.²²²

215. Samuel Holt Monk and A. E. Wallace Maurer (eds.), The Works of John Dryden (Berkeley, 1971), Vol. XVII, p.84.
216. G. deF. Lord, Poems of Affairs of State: Augustan Satirical Verse 1660-1714, (New Haven, 1963), Vol. I, 1660-1678.
217. Harold Love, "Rochester and the Traditions of Satire", in Restoration Literature: Critical Approaches (1972), pp. 146-47.
218. *Ibid*, p.148.
219. Lord, *op.cit.*, p.xxvi.
220. O. L. Dick (ed.), Aubrey's Brief Lives (1972), p.102.
221. Lord, *op.cit.*, pp. 327-37.
222. Butler MS; BL Add. 32625, f.227^r

Some writers, as might be expected, used a moral justification for satire merely to mask the personal envy and bitterness with which their poems were imbued. 'An Essay upon Satire' by Mulgrave and Dryden,²²³ for example, contains the following pious lines, the morality of which had a long and honourable pedigree, for their sentiments are similar to those of many of the great satirists of former years:

/Satire/ is the boldest way, if not the best,
To tell men freely of their foulest faults,
To laugh at their vaindeeds and vainer thoughts.

In satire too the wise took diff'rent ways,
Though each deserving its peculiar praise:
Some did all follies with just sharpness blame,
While others laugh'd and scorn'd them into shame;
But of these two the last succeeded best,
As men aim rightest when they shoot in jest. (12-20)

These lines are followed by personal attacks on individuals which stand out as malicious even in an era of malicious lampoons. The aim of the poet is to score personal points not to improve society.²²⁴

The opening of Sir Carr Scroope's vicious "In Defense of Satire"²²⁵ quotes Shakespeare, Jonson and Fletcher as precedents and then adds (lines 5-7):

And without doubt, though some it may offend,
Nothing helps more than satire to amend
Ill manners, or is trulier virtue's friend.

Scroope then produces a series of vitriolic portraits, notably one of Rochester which led to the battle of words between the two writers.

Rochester provides an interesting bridge between the lampooner and the serious, moral satirist. At times (as with the famous epigrams on Charles II²²⁶) Rochester is merely being clever or is indulging his own vindictive feelings. But at his best, his satires rise above merely personal feelings and fulfil the sort of claims by which satirists throughout history have justified themselves.

223. Lord, op.cit., pp. 396-413.

224. See, for example, lines 102 ff. which viciously attack Shaftesbury; it is enlightening to compare these lines with the description of Shaftesbury as Achitophel in Dryden's Absalom and Achitophel.

225. Lord, op.cit., p.364.

226. The Complete Poems of John Wilmot, Earl of Rochester, ed. D. M. Vieth (New Haven, 1968), pp. 60-61, 134.

Rochester's "Timon", written, according to Vieth²²⁷ in 1674, is very much in the tradition of Horace (cf. the meeting with the fool, Satires, Bk. I, No. ix), being in fact an adaptation or "imitation" of Boileau's third satire. Love sees this poem as "a highly effective fusion of lampoon and neoclassical elements"²²⁸ and it is the combination of personal attack with general satire of considerable intensity that marks Rochester's poem as something apart from most contemporary satire. The personal ridicule is generally directed at literary targets and is on the whole much more gentle than many of Rochester's attacks; however, the comment on Dryden's Indian Emperor (lines 147- 50) is typically witty and pointed: The host, the would-be wit who is satirised throughout the poem, praises a couplet from The Indian Emperor:

As if our old world modestly withdrew,
And here in private had brought forth a new;

and Timon immediately and devastatingly ridicules both his host's literary taste and the dramatist's inanity:

There are two lines! Who but he durst presume
To make th'old world a new withdrawing room,
Where of another world she's brought to bed?
What a brave midwife is a Laureate's head!²²⁹

It is, however, the host's wife who is the subject of the most memorable portrait in the poem, and, although her portrait is a satirical one, there is an element of pity, a sense of loss, in the line, "But age, beauty's incurable disease", which intensifies the whole portrait and gives it the universal application which great satire, as opposed to effective lampoon, should have:

In comes my lady straight. She had been fair,
Fit to give love and to prevent despair,
But age, beauty's incurable disease,
Had left her more desire than power to please.
As cocks will strike although their spurs be gone,
She with her old blear eyes to smite begun.
Though nothing else, she in despite of time
Preserved the affectation of her prime.²³⁰

This poem, then, combines individual and general satire inside a traditional satiric form (the répas ridicule)²³¹ and presents through the eyes of a fairly well characterised persona a unified satirical view of the world.

227. Ibid, p.65.
228. Love, op.cit., p.158.
229. Rochester, Poems, p.71, lines 145-50.
230. Ibid, p.67, lines 47-54.
231. Love, op.cit., pp. 158-59.

Within the Restoration theatre there was a marked divergence between theory and practice when it came to satire on particular persons. Although, as we have already seen, Dryden was ready to quote Ben Jonson's practice as a precedent for his own attack on Settle in Notes and Observations, and Buckingham's The Rehearsal made no secret of its ridicule of particular people, there are few if any overt statements that justify satirising particular people in plays. This may be not unconnected with the fact that Sir Henry Herbert, Master of the Revels, had by 1662 reasserted some of his authority and control over plays. A. H. White²³² suggests that, after a certain amount of in-fighting between Herbert and the patentees of the two theatres, Davenant and Killigrew, during the years immediately following the Restoration, a compromise was reached and "in all probability Herbert was obliged to give up his authority over companies and playhouses and that Davenant had to allow Herbert to license plays for the Duke's Company and that he had to pay him fees for so doing". By 25 July 1663, Herbert can claim:

That the Master of his Maiestie's office of the Revells, hath the power of Lycencing all playes whether Tragedies, or Comedies before they can bee acted, is without dispute and the designe is, that all prophaneness, oathes, ribaldry, and matters reflecting upon piety, and the present government may bee obliterated, before there bee any action in a publique Theatre.... The care of well ordering, bounding and correcting all vnsavoury words, and vnbecomming expressions, (not fitt to bee Lycenced in a christian Commonwealth,) belongeth solely and properly to the Master of the Revells.²³³

We have evidence of Herbert's interpretation of these functions in his censorship of John Wilson's The Cheats, which was licensed on 6 March 1663, acted, and then on 22 March banned "till it be reuiued by Sir Jo. Denham & Mr. Waller".²³⁴ Van Lennep²³⁵ quotes a letter from one Abraham Hill which claims that the play "is so scandalous, that it is forbidden", and certainly it is far from pious, being rather coarse and full of blasphemous expressions. Even if plays satisfied the Master of the Revels,

232. A. H. White, "The Office of Revels and Dramatic Censorship During the Restoration Period", Western Reserve University Bulletin Studies in English Literature, N.S. Vol. XXXIV, 15 Sept. 1931, No. 13, p.10.
233. Sir Henry Herbert, The Dramatic Records of Sir Henry Herbert, ed. J. Q. Adams (New Haven, 1917), pp. 125-26.
234. John Wilson's The Cheats, ed. Milton C. Nahm (Oxford, 1935) carries a full account of the play and its censorship.
235. Van Lennep, The London Stage, Pt. I, p.63.

or if they ever went to him (certainly payment of fees to him for licensing the plays was very irregular²³⁶), the government itself was very conscious of criticism of its policies and its personnel. G. de F. Lord²³⁷ writes: "Satires which in any way reflected on Charles or James, their ministers or mistresses, were produced and circulated at the risk of severe penalties". The Treason Act passed as the first statute by the Cavalier Parliament included among the overt offences "all printing, writing, preaching, or malicious and advised speaking calculated to compass or devise the death, destruction, injury, or restraint of the sovereign, or to deprive him of his style, honor, or kingly name". It is not surprising therefore to observe Pepys's trepidation when he goes to see the first performance of Sir Robert Howard's The Great Favourite; or The Duke of Lerma, for the play was, Pepys claims, "designed to reproach our King with his mistresses, that I was troubled for it, and expected it should be interrupted; but it ended all well, which salved all".²³⁸ A play which suffered a worse fate is recorded by Van Lennep;²³⁹ he quotes a newsletter of 5 January 1669:

Copies of a malicious comedy called Pluto, reflecting on several persons of honour, have been taken. It was to have been acted within the prison of the King's Bench.

The play was published in Amsterdam in 1669 with the title: Pluto furens & vinctus; or, The raging devil bound. The Dedication speaks of it as being suitable for performance by schoolboys during the holidays! We do not know who the "persons of honour" were who were ridiculed, but the example does demonstrate that playwrights had to be careful.

Not only playwrights had to be careful and not only government officials responded to personally offensive passages. The performance of Edward Howard's The Change of Crownes on 15 April 1667²⁴⁰ demonstrates both these facts. The play, performed in the presence of the King and Queen and "all the Court", is described by Pepys as "the best that I ever saw at that House, being a great play and serious".²⁴¹ He goes on to describe the part played by the star character - actor John Lacy, Asinello, "the country gentleman come up to Court, who doth abuse the Court

236. Ibid, pp. lxii-lxv.

237. Lord, op.cit., p.xxxiii.

238. Pepys, 20 February 1668.

239. Van Lennep, op.cit., p.151, quoting HMC, 12th Report, Part VII, p.61.

240. Ibid, p.106.

241. Pepys, 15 April 1667.

with all the imaginable wit and plainness, about selling of places and doing every thing for money". The next day, Pepys heard from his actress friend, Elizabeth Knepp, that "the King was so angry at the liberty taken by Lacy's part to abuse him to his face, that he commanded they should act no more".²⁴² Lacy for his pains was imprisoned and sent, like Asinello himself, to the Porter's lodge, for "having 'on his own head' added several indecent expressions in the part he acted" in the play.²⁴³ The only extant version of the play itself (edited from the manuscript by F. S. Boas²⁴⁴) suggests that Lacy must have added some very strong material, for the part of Asinello seems innocuous enough, apart from one remark that some might have found offensive; Asinello, near the end of the play is brought in "tyed Neck and Heeles together" and claims to be "the most vnfortunate that ere came thither". Octavio says, "you Meane of Dancers", and Asinello retorts:

of Dancers Sir, since if I mistake not
many a one has here frisk'd into favour,
that could not handle his heeles much better
then myselfe.²⁴⁵

Whether the guilt was the actor's or the playwright's, the latter did not escape scot free. When Lacy was released he was congratulated by Edward Howard. Pepys reports the outcome:

Lacy cursed him as that it was the fault of his nonsensical play that was the cause of his ill usage; Mr. Howard did give him some reply, to which Lacy [answered] him that he was more a fool then a poet; upon which Howard did give him a blow on the face with his glove; on which Lacy, having a cane in his hand, did give him a blow over the pate. Here, Rolt and others that discoursed of it in the pit did wonder that Howard did not run him through, he being too mean a fellow to fight with— but Howard did not do any thing but complain to the King of it.²⁴⁶

The King's response was to close the theatre for that day at least. This incident demonstrates that the King himself, though usually very

242. Ibid, 16 April 1667.

243. HMC, Fleming MSS, 12th Report, Part VII [1890], quoted in Van Lennep, op.cit., p.107.

244. Edward Howard, The Change of Crownes, ed. F. S. Boas. (Oxford, 1949).

245. Ibid, p.79, Act V, iii, 19-24.

246. Pepys, 20 April 1667.

tolerant, was capable of taking firm action when he felt moved to do so. It also shows how crucial was the part the actor could play in turning normally inoffensive material into something much more subversive, libellous or obscene. He (or she) could, for example, deliberately imitate a particular person's mannerisms, as John Lacy is reputed to have been taught by Buckingham to do in making the part of Bayes in The Rehearsal an imitation of John Dryden.²⁴⁷ Even something as apparently innocuous as Ben Jonson's Catiline's Conspiracy could be used as a weapon of ridicule. The part of Sempronia, the aging courtesan who posed as a great stateswoman, was played by Mrs. Corey, who was known as "Doll Common" from her playing of that part in Jonson's Alchemists (and also because of her normal behaviour - when examined by the Lord Chamberlain, Mrs. Corey was, according to Sandwich, "bold and sawcye").²⁴⁸ In her interpretation of the part, Mrs. Corey imitated an influential lady of the Court, Lady Harvey, who was said to boast of having made one secretary of state (Trevor), of having control of the other (Arlington), and of having placed her husband and brother as ambassadors. Certainly her influence with the Queen was considerable enough to arouse the envy and enmity of Lady Castlemaine. Unfortunately for Mrs. Corey, Lady Harvey used her influence to persuade her cousin, the Lord Chamberlain, to imprison the actress. Pepys takes up the tale:

which my Lady Castlemayne made the King to release her, and to order her to act it again worse then ever the other day where the King himself was. And since, it was acted again, and my Lady Harvy provided people to hiss her and fling oranges at her.²⁴⁹

The early part of 1669 was a most unfortunate one for actors who tried to portray particular persons. It seemed to make little difference whether the actors were persuaded to caricature people by the playwright or by some other agency, or whether they decided to do so for themselves, they still suffered. Thus, less than a month after poor Mrs. Corey had been bombarded with oranges, her colleague in the King's Company, Edward

247. Van Lennep, op. cit., p.190.

248. The Diary of Samuel Pepys, ed. Robert Latham and William Matthews (1976), Vol. IX, p.415n., quoting Sandwich MSS, Journals, ix, 122-24.

249. Pepys, 15 January 1669.

Kynaston, was treated more severely. Pepys went to the King's Playhouse expecting to see the second performance of Newcastle and Dryden's The Heiress, only to find:

no play there:—Kinaston, that did act a part therein in abuse to Sir Charles Sidly, being last night exceedingly^{drily} beaten with sticks by two or three that assaulted him.—so as he is mightily bruised, and forced to keep his bed. ²⁵⁰

Because the play is lost, we have no way of knowing whether Kynaston was really the guilty party; presumably the elderly Duke of Newcastle was incapable of writing in a portrait of Sedley, but his collaborator Dryden might well have done, and this would explain the "printed apologies ... scattered in the assembly by Briden's order, either for himself who had some hand in it, or for the author most".²⁵¹ Another incident which illustrates the effectiveness of the kind of unofficial censorship practised by Sedley occurred only a month later. Again we are indebted to Pepys for a full, if somewhat biased, account of the affair,²⁵² though this time, thanks to the alertness of Robert Hume and A. H. Scouten, we have the text of the play concerned available to us, and a full account of the whole incident.²⁵³ Sir Robert Howard wrote a comedy called The Country Gentleman, a "cheerful comedy", in which Howard united "elements of Etherege's witty conversation with Shadwell's sharper, lower-life satire".²⁵⁴ Buckingham, seeking a political advantage over his Yorkist enemy, Sir William Coventry, seized the opportunity of adding to his henchman's comedy some material which would ridicule Coventry, involving Coventry's famous table "with a round hole in the middle ... to turn himself in".²⁵⁵ Coventry was very proud of his ingenious invention and had demonstrated it to Pepys, who was suitably impressed, describing it as "very convenient".²⁵⁶ The play was to have been performed on Saturday 27 February 1669,²⁵⁷ but Coventry heard about it and complained

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250. Ibid, 1 February 1669.
 251. The Diary and Correspondence of John Evelyn, ed. Bray, IV, p.14.
 252. Pepys, 4 and 6 March 1669.
 253. Sir Robert Howard and George Villiers, Duke of Buckingham, The Country Gentleman, ed. Arthur H. Scouten and Robert D. Hume (1976).
 254. Ibid, p.39.
 255. Pepys, 6 March 1669.
 256. Pepys, 4 July 1668.
 257. Van Lennep, op. cit., p.157.

to the King, who asked for a copy to inspect. According to Colbert the French ambassador, the key scene had been carefully removed from that copy, so the King refused to ban the play.²⁵⁸ Coventry challenged Buckingham to a duel and was imprisoned for his pains but managed to stop the play by another device which he recounted to Pepys when the latter visited him in the Tower:

But that, that he is offended with, is his being made so contemptible, as that any should dare to make a gentleman a subject for the mirth of the world; and that therefore he had told Tom Killigrew that he should tell his actors, whoever they were, that did offer at any thing like representing him, that he would not complain to my Lord Chamberlain, which was too weak, nor get him beaten, as Sir Chamberlain Sidly is said to do, but that he would cause his nose to be cut.²⁵⁹

Although he was unable to put any pressure on the authors of the play and although his appeal to authority was unsuccessful, Coventry nonetheless managed to apply his own form of censorship by a direct physical threat to the actors.

The vulnerability of the actors leads us to wonder whether their lack of expertise during the first performance of The Humorists was entirely due to professional shortcomings; it is clear from the behaviour of a clique at that first performance that Shadwell's wholesale alterations had failed to satisfy everyone, and it is possible that the offended clique could have threatened (or otherwise persuaded) the actors to forget their lines. However, the Duke's Company is recorded as failing in this respect with a frequency which must have worried Davenant. Shadwell himself refers to their incompetent performance of Etherege's She Would If She Could on 6 February 1668.²⁶⁰ Pepys, having passed judgment on the play ("how silly the play, there being nothing in the world good in it") overheard Etherege "mightily find fault with the Actors, that they were out of humour, and had not their parts perfect, and that Harris did do nothing, nor could so much as sing a Ketch in it".²⁶¹ The actors were also, according to the author, responsible for the failure of Edward Howard's The Women's Conquest in

258. Scouten and Hume, op.cit., p.7

259. Pepys, 6 March 1669.

260. The Humorists, Preface, infra, p.527, Van Lennep, op.cit., p.129 records the details.

261. Pepys, 6 March 1669.

which some of the parts were "ill and imperfectly performed".²⁶² Aphra Behn was typically more outspoken about the injury done to her play, The Dutch Lover, in February 1673:²⁶³

This Play was hugely injur'd in the Acting, for 'twas done so imperfectly as never any was before, which did more harm to this than it could have done to any of another sort; the Plot being busie ... and so requiring a continual attention, which being interrupted by the intolerable negligence of some that acted in it, must needs much spoil the beauty on't. My Dutch Lover spoke but little of what I intended for him, but supplied it with a great deal of idle stuff, which I was wholly unacquainted with until I heard it first from him.²⁶⁴

I suppose that Mrs. Behn should be thankful that Edward Angel's ad libs in her play were less offensive than Lacy's in The Change of Crownes.

Another of Edward Howard's plays to be "censored" in an unusual fashion was The Six Days' Adventure; or, The New Utopia, which ran for only two performances in March 1671.²⁶⁵ According to Howard, not only did Peacock and Poppering (two extravagant characters in the play) cause some "inconsiderate spectators to make more than needful objections against them",^{but} a malicious "confederacy" gave it a hostile reception, which prevented the audience from hearing and the actors from presenting Howard's lines.²⁶⁶

In the light of all that we have just recounted, it is most surprising that the most blatant piece of personal satire of the period, The Rehearsal, for which at least one of the actors was carefully trained to mimic his victim, seems to have gone through both performance and publication without overt attack. Perhaps we can attribute^{this to} the fact that Buckingham was at the height of his powers when the play was first performed,²⁶⁷ although Robert Hume's argument that "the satire is very funny indeed, but it does almost nothing toward embarrassing us out of our enjoyment of the originals" (the heroic rhymed plays it parodies)²⁶⁸ is an added

262. Van Lennep, op.cit., p.176, quoting from the Preface to the play.

263. Ibid, p.203.

264. Aphra Behn, Works, ed. M. Summers, 6 vols. (1915, repr. New York, 1967).

265. Van Lennep, op.cit., p.181 and Howard, The Change of Crownes, ed. F. S. Boas, p.14.

266. Edward Howard, The Six Days Adventure; or, The New Utopia (1671), Preface.

267. 7 December 1671. See Van Lennep, op.cit., pp. 190-91.

268. Robert D. Hume, The Development of English Drama in the Late Seventeenth Century (Oxford, 1976), p.291.

factor. Whether he thought the play merely fun or not, Dryden had little choice but to pretend he thought it was. (Charles E. Ward suggests that, as a Shareholder in the theatre, "the box office returns could have mollified any injury he may have felt"),²⁶⁹ and it is not really surprising to see him praising Buckingham in the essay which prefixed The Conquest of Granada in 1672.²⁷⁰ Literary parody was one thing, but political attacks seem to have been taken more seriously; at least, we can only assume from the lack of publication of the now lost play, Sir Popular Wisdom; or, The Politician that it was prohibited after its first performance for political reasons. Andrew Marvell wrote to Sir Edward Harley:

To-day is acted the first time Sir Popular Wisdom or the Politician, where my Lord Shaftesbury and all his gang are sufficiently personated. I conceive the King will be there.²⁷¹

Scouten and Hume point out that Shaftesbury was "savaged by the Tory writers during the Popish Plot and Exclusion Crisis (1678-82)",²⁷² and quote his portrait as Senator Antonio the foot-fetishist in Otway's Venice Preserv'd, but the fact that Sir Popular Wisdom has not come down to us even by report, though it might argue an inept play, is more likely to be due to some sort of repression. Certainly repression of sorts was suffered by a dramatist of the other party, at about this time, for Shadwell's The Lancashire Witches, and Tegue O Dively the Irish Priest was heavily censored for its performance. In "To the Reader", which prefaces the publication of his play in uncut form, Shadwell describes the plots against him:

I heard that great opposition was design'd against the Play (a month before it was acted) by a Party, who (being ashamed to say it was for the sake of the Irish Priest) pretended that I had written a Satyr upon the Church of England, and several profest Papists. railed at it violently, before they had seen it, alledging that for a reason And (notwithstanding all was put out that could any way be wrested to an offence against the Church) yet they came with the greatest malice in the World to hiss it, and many that

269. C. E. Ward, Life of John Dryden, p.84

270. John Dryden, "Of Heroique Plays: an Essay".

271. HMC, 14th Report, Appendix, Part II, 1894. Portland MSS, Volume III, p.257, quoted in Van Lennep, op.cit., p.265.

272. The Country Gentleman, p.26.

call'd themselves Protestants, joyn'd with them in that noble enterprise.... The Master of the Revels (who I must confess used me civilly enough) Licenc'd it at first with little alteration: But there came such an Alarm to him, and a Report that it was full of dangerous reflections, that upon a Review, he expunged all that you see differently Printed, except about a dozen lines which he struck out at the first reading.²⁷³

As with The Humorists, Shadwell seems to have suffered here from a combination of official and unofficial pressure. The parts of the play cut by the Master of the Revels are offensive and inflammatory (Sir Edward Hartfort, for example, says in Act III:

I am a true English-man, I love the Princes Rights and Peoples Liberties, and will defend them both with the last penny in my purse, and the last drop in my veins, and dare defy the witless Plots of Papists.²⁷⁴)

and much of the writing involving Smerk and Teague could easily be construed as prophane, even blasphemous, as well as being politically outspoken. However, the persecution that the play suffered in performance was less reasonable, and Shadwell takes great delight in telling his readers how it was frustrated:

They came resolved to hiss at it right or wrong, and had gotten mercenary Fellows, who were such Fools they did not know when to hiss It was wonderfull to see men of great Quality and Gentlemen in so mean a Combination. But to my great satisfaction they came off as meanly as I could wish. I had so numerous an assembly of the best sort of men, who stood so generously in my defence, for the three first days, that they quash'd all the vain attempts of my Enemies, the inconsiderable Party of Hissers yielded, and the Play lived in spite of them.²⁷⁵

One other play of the period that suffered from a form of censorship was John Dryden's The Kind Keeper; or, Mr. Limberham. Strangely enough, it seems to have been the king who gave Dryden the idea for this play. In July, 1677, Dryden wrote:

273. Summers, Vol. IV, p.99.

274. Ibid, p.137.

275. Ibid, pp. 99-100.

the Kings Comedy lyes in the Sudds:... it will be almost such another piece of businesse as the fond Husband, for which the King will have it, who is parcell poet with me in the plott; one of the designes being a story he was pleas'd formerly to tell me.²⁷⁶

Ward identifies "the Kings Comedy" as The Kind Keeper,²⁷⁷ described by John Loftis as "one of the least attractive of Dryden's comedies /which/ scarcely does credit to the royal taste".²⁷⁸ Sutherland refers to it as a farce "of a peculiarly distasteful kind",²⁷⁹ but Dryden, judging by his stated belief that it was "of the first Rank of those which I have written",²⁸⁰ thought otherwise, as did Langbaine.²⁸¹ Robert Hume, calling it "a roaring, dirty farce" and "great fun", concludes that it is "one of Dryden's most brilliant efforts" and "perhaps the most cheerfully indecent of all Carolean comedies".²⁸² Cheerful it certainly seems to be, but in spite of Dryden's pious claims (" 'Twas intended", he wrote in his dedication to the play, "for an honest Satyre against our crying sin of Keeping"), and in spite of its association with the King, it was removed from the stage after only three performances and published only in a form which altered or omitted "those things which offended on the Stage".²⁸³

Langbaine writes:

In this Play ... he so much expos'd the keeping part of the Town, that the Play was stopt, when it had but thrice appear'd on the Stage.²⁸⁴

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276. The Letters of John Dryden, ed. Charles E. Ward (Durham, N.C., 1942), pp. 13-14.
277. Performed in March 1678, published in 1680. See Van Lennep, op.cit., p.269.
278. John Loftis et al., The Revels History of Drama in English, Vol. V, 1660-1750 (1976), p.7.
279. James Sutherland, English Literature of the Late Seventeenth Century (Oxford, 1969), p.102.
280. The Kind Keeper, Dedication.
281. G. Langbaine, English Dramatick Poets, p.164.
282. Robert D. Hume, The Development of English Drama in the Late Seventeenth Century, pp. 329-31.
283. The Kind Keeper, Dedication.
284. Langbaine, op.cit., p.164.

Charles E. Ward, in his biography of Dryden concludes that

since the "crying sin of keeping" was one of the most popular sins among certain classes in London, we may believe the playwright's assertion that "no one character has been drawn from any single man"; there were more than enough to pose for a composite portrait. Those Royal Keepers, Charles and James, were normally not sensitive about their mistresses; but in early 1678 when James was discarding Arabella Churchill for Catherine Sedley, the satire against "keeping", whether directed toward royalty or not, may have struck too close to the throne, especially in view of the fact that James's popularity was at a very low ebb.²⁸⁵

Ward goes on to state that "nothing short of a royal command" could have forced the management to stop the play, but the fact that The Kind Keeper was performed, like The Humorists, in The Duke's Playhouse by the Duke's Company, suggests that the Duke of York could have exerted the required pressure without recourse to his brother. There is also the fact that Dryden strongly denies in his dedication to the play that it contains any "particular Satyre ... whatsoever may have been pretended by some Criticks in the Town". Whatever the reason for censoring the play, obscenity seems not to have been a criterion, for the play, even as it stands, could well have as its motto, "Let copulation thrive!", with Woodall bearing his standard to all comers. Robert Hume suggests that the cuts were in "personal" material,²⁸⁶ but Susan Staves, after careful consideration, decides that the reason for the ban was not obscenity, not its satire on keeping, and not that Limberham represented Shaftesbury, or Lauderdale, or James, or Charles. After suggesting the possibility that the audience decided to see Limberham as Lauderdale, she decides that we do not know why The Kind Keeper was banned!²⁸⁷

In none of the Restoration plays that we have so far examined is there any sign of the presence of that universality that Rochester brought to the verse satire, that quality which was to enable Dryden to create a new Shadwell, the mythic dullard that has blinded critics to the real Shadwell's qualities for centuries. Buckingham's Bayes tried to do the same to Dryden, but failed because he limited himself to too

285. C. E. Ward, Life of John Dryden, pp.128-29.
286. Hume, op.cit., p.330
287. Susan Staves, "Why was Dryden's Mr. Limberham Banned?: A Problem in Restoration Theatre History", RECTR, XIII, I, May 1974, pp. 1-11.

topical an issue. One could argue that Dorimant in Etherege's Man of Mode is a more successful attempt if one accepts that Dorimant is a version of Rochester.²⁸⁸ Jocelyn Powell argues that Etherege's quality is achieved through an "actual realism", which "comes from our taking his characters as real human beings and experiencing the implications of their conduct in terms of actual life". "Dorimant is a portrait of Rochester," he states categorically, and continues demonstrating Etherege's satirical use of this portrait:

The mood in which he is portrayed communicates that combination of glamour and viciousness which burns so much more fiercely in Rochester's satires. The form of the play, in which one mood or attitude continually reveals the flaws in another, while our sympathies are engaged to comprehend the nature of both, creates in Dorimant a figure in which tremendous life and energy generate a sympathy which is continually frustrated by the realisation that all the energy turns back on itself. It is useless; it becomes atrophied. The whole is a tremendous display of brilliance which has no aim. Powers of expression are called forth, but there is nothing to express. The wit, the forms and manners, the pleasure that has no end beyond itself, are almost desperate means to express an energy that has nowhere to go. The end of it all is increasing isolation and emptiness.²⁸⁹

If this argument is a valid one, then Dorimant is indeed a creation that turns an individual into a myth in the way in which Dryden transforms Shadwell in MacFlecknoe. The problem is, however, that we never have any doubt about how we should respond to "Sh——", but we are far from clear about how we should respond to Dorimant, a problem brought to the fore by the disagreement between John Dennis and Steele over how to approach the character.²⁹⁰ No matter how ingeniously Jocelyn Powell argues round this problem (and he very cleverly uses the very ambiguity of our response to Dorimant to support his thesis),²⁹¹ we are still left with the feeling that Etherege's

288. Hume, op.cit., pp. 190-95 discusses Dennis's claim "that it was unanimously agreed, that he had in him several of the Qualities of Wilnot Earl of Rochester", and concludes, "I greatly doubt whether the characters in the play were written as recognizable portraits". See also Sutherland, op.cit., pp. 109-12.

290. Kenneth Muir, The Comedy of Manners (1970), pp. 32-40 discusses their disagreement coherently and sensibly.

291. Powell, op.cit., p. 68-69.

289. Jocelyn Powell, "George Etherege and the Form of a Comedy", in Restoration Theatre, ed. J.R. Brown and B. Harris (1965), p. 66.

neglect in helping us to clarify our response to his creation prevents it from becoming great dramatic satire.

No-one, I think, would claim that Shadwell's The Sullen Lovers constituted great dramatic satire either, but it does demonstrate in a particularly interesting way that Shadwell was not content merely to produce lampoons; he tries in his own way to move towards the sort of mythic figures that the great verse satirists produce.

SATIRE IN "THE SULLEN LOVERS".

The character of Sir Positive At-all in The Sullen Lovers provides a very good example of the extent to which Shadwell attempts to balance personal and general satire. Sir Positive At-all, described in the *Dramatis Personae* as "a foolish Knight, that pretends to understand every thing in the world, and will suffer no man to understand any thing in his Company; so foolishly Positive, that he will never be convinced of an Error, though never so grosse",²⁹² was assumed to be a caricature of Sir Robert Howard, as we have seen above; as late as 16 February, 1684/5, Evelyn writes that he dined at

Sir Rbt. Howard's, Auditor of the Exchequer, a gentleman pretending to all manner of arts and sciences, for which he had been the subject of comedy, under the name of Sir Positive; not ill-natur'd; but insufferably boasting.²⁹³

Such varied writers as Marvell, Dryden and Evelyn isolate the characteristics of Sir Robert Howard which make such an identification with Sir Positive understandable.

Of birth, state, wit, strength, courage, How'rd presumes,
And in his breast wears many Montezumes,

writes Marvell,²⁹⁴ and Dryden sarcastically refers to him as "one, who has the reputation of understanding all things" and "Master of more than twenty Legions of Arts and Sciences".²⁹⁵ Evelyn (16 June, 1683) simply refers to him as "that universal pretender". Quite clearly, Sir Robert and Sir Positive shared many characteristics.

292. Summers, I, p.14.

293. The Diary of John Evelyn, ed. de Beer, 16 February 1684/5.

294. "Last Instructions to a Painter", lines 265-66, in Lord, op.cit., p.113.

295. "A Defence of an Essay of Dramatique Poesie", The Works of John Dryden, Vol. IX, p.4.

Besides these general characteristics of Sir Positive, there are two details which make it clear that Shadwell had Sir Robert Howard in mind while he was writing his play. In I, i, Sir Positive says,

I find you may be a Poet, a Musitian, a Painter,
a Divine, a Mathematician, a States-man; but
betwixt you and I let me tell you, we are all Mortal.²⁹⁶

This is a derisive reference to a poem of Sir Robert Howard's, "Against the Fear of Death", which, according to Giles Jacob, "gained him no small Reputation".²⁹⁷ Dryden makes an almost identical sneer at the same poem in his "A Defence of an Essay";

I plainly deny his /Sir Robert's/ minor Proposition;
the force of which, if I mistake not, depends on
this; that the Stage being one place, cannot
be two. This indeed is as great a Secret, as
that we are all mortal.²⁹⁸

The second example involves the following statement from Act IV, where Sir Positive says:

I may be at this instant Chiefe Minister of State
in Russia, but the truth on't is, Stanford, I
expect that neerer home,²⁹⁹

and the reference in Act V to going "to the West Indies to dive for Sponges and Corals".³⁰⁰ H. J. Oliver³⁰¹ suggests that Shadwell must have had inside information or else added to the text of the play between its first performance (2 May 1668) and its publication (SR, 9 September 1668), since there was a move in July and August to appoint Howard as Governor of Barbados, and at Michaelmas or earlier the Duke of Buckingham used his influence in an attempt to have Howard made a Secretary of State. Such references as these, though trivial, are so specific as to remove any doubts about the identity of at least one living source for the character of Sir Positive.

In the Preface to The Sullen Lovers Shadwell wrote:

I must confess it is very ungenerous to accuse
those that modestly confess their own Errors;
but positive Men, that justifie all their faults,
are Common Enemies, that no man ought to
spare.... for no corrections that can be
laid upon 'em are of power to reforme 'em.³⁰²

296. Summers, I, p.27.

297. Giles Jacob, The Poetical Register (1723), II, p.80.

298. The Works of John Dryden, Vol. IX, pp. 16-17.

299. Summers, I, p.73.

300. Ibid, p.77

301. H. J. Oliver, Sir Robert Howard, p.158.

302. Summers, I, p.11.

We could surely be forgiven for assuming that Shadwell here is justifying his attack on Sir Robert Howard, for in view of the evidence cited above there can be no doubt that he was among the "positive Men" that Shadwell was satirising. However, there is evidence to suggest that Sir Positive At-all is far from being simply a lampoon of Sir Robert Howard and nothing more.

To begin with, Sir Robert Howard is not the only contemporary of Shadwell who appears to be the victim of ridicule in the character of Sir Positive. The relationship between Sir Positive and Lady Vaine (thought by Summers to point to the illicit relationship between Howard and the actress, Susanna Uphill³⁰³) calls to mind the terms in which Elkanah Settle wrote of Dryden's relationship with the actress, Ann Reeves. Amiel (i.e. Dryden) wants Eton, but

Besides, lewd Fame had told his plighted Vow,
To Laura's cooing Love perch'd on a dropping Bough
Laura in faithful Constancy confin'd
To Ethiops Envoy, and to all Mankind.
Laura, though Rotten, yet of Mold Divine;
He had all her Cl-ps, and She had all his Coine.
Her Wit so far his Purse and Sense could drain,
Til every P-x was sweetn'd to a Strain.³⁰⁴

Ann Reeves, who acted with the King's Company, was widely rumoured to be Dryden's mistress and might indeed have owed her short career as an actress to Dryden's good offices with the King's Company.³⁰⁵ She played Esperanza in Dryden's Conquest of Granada, Part I in December 1670,³⁰⁶ and Amaryllis in Buckingham's The Rehearsal (1671). Bayes (i.e. Dryden) says of Amaryllis, "You must know, she is my mistress", and goes on to refer to her as "be.esperansa de ma vie".³⁰⁷ There is a further reference in "A Session of the Poets" (1676)³⁰⁸ which mentions that Ann Reeves became a nun. However, although it is tempting to identify Lady Vaine with

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303. Ibid, pp. xl-xli.
304. Elkanah Settle, Absalom Senior; or, Achitophel Transpros'd (1682). See The Works of John Dryden, Vol. II, pp. 332-33.
305. Van Lennep, op.cit., p.c.
306. Ibid, p.177.
307. George Villiers, Duke of Buckingham, The Rehearsal, Act I, sc.i. The edition I have used is that of G. G. Falle in Three Restoration Comedies (Toronto, 1964), p.264.
308. Lord, op.cit., p.353.

Ann Reeves, there is no evidence to suggest that Dryden knew the lady in 1668 when The Sullen Lovers was written; in fact, the first time we hear of her is in her appearance late in 1670 in The Conquest of Granada.

A much more telling piece of evidence that suggests that Shadwell had Dryden in mind as well as Sir Robert Howard comes in a speech of Stanförd's in Act I of The Sullen Lovers, describing how Sir Positive At-all,

that Fool, that will let no Man understand anything in his Company, Arrests me with his Impertinence; sayes he, with a great deal of Gravity, perhaps I am the Man of the World that have found out two Plays, that betwixt you and I have a great deal of Wit in e'm; Those are, the Silent Woman, and the Scornful Lady --- And if I understand anything in the World, there's Wit enough, in both those, to make one good Play, If I had the management of e'm.³⁰⁹

The two plays that Sir Positive mentions, Beaumont and Fletcher's The Scornful Lady and Ben Jonson's Epicœne; or, The Silent Woman, were two of the most popular plays of the early Restoration period,³¹⁰ but they are also two of the plays isolated for particular praise by Neander in Dryden's An Essay of Dramatick Poesie. Neander says:

I could produce even in Shakespeare's and Fletcher's Works, some Playes which are almost exactly form'd; as the Merry Wives of Windsor, and the Scornful Lady: but because (generally speaking) Shakespeare, who writ first, did not perfectly observe the Laws of Comedy, and Fletcher, who came nearer to perfection, yet through carelesness made many faults; I will take the pattern of a perfect Play from Ben. Johnson, who was a careful and learned observer of the Dramatique Lawes, and from all his Comedies I shall select The Silent Woman.³¹¹

309. Summers, I, p.21.

310. Van Lennep, op.cit., records performances of The Scornful Lady in November 1660 (two), January 1661 (two), February 1661, November 1662, December 1666, and September 1667; and of The Silent Woman in June 1660, November 1660, December 1660, January 1661, May 1661, February 1664, June 1664, December 1666, and April 1667.

311. The Works of John Dryden, Vol. XVII, pp. 54-55.

Neander, after further discussion of Shakespeare, Beaumont and Fletcher and Ben Jonson, goes on to a very substantial Examen of The Silent Woman. Given the context of the Preface to The Sullen Lovers and its relationship with Dryden's Essay,³¹² there can be no doubt that the very mention of Ben Jonson's play in such a context as that quoted would bring to mind John Dryden.

Was the character of Sir Positive At-all nothing more, then, than a vehicle for ridiculing two of Shadwell's contemporaries? The fact that, as we have seen, the name, Sir Positive, was being used to refer to a type rather than an individual twenty years later, suggests that the portrait is more than merely a lampoon or caricature. That it is in fact much more of a universal type is suggested by an examination of some of Martial's Epigrams. On the verso of the title page of a Library of Congress copy of The Sullen Lovers,³¹³ a seventeenth century hand has

312. See supra p. 25.

313. Library of Congress PR 3671 58A77 1668 office. There is also on the same page a version of Martial's Epigram xliv from Book II. The entry reads:

/Martia/ll in 3 libro Epigram̄. Epigram̄ 44. describes such a silly conceited Poet /Liguri/nus who read his verses unseasonably to every body he came nere.

Ep.44) Et stanti legis, et legis sedenti
ā ...) Currenti legis, et legis cacanti

In thermas fugio sonas ad aurem
Piscinam peto, non licet natare
Ad cænam propero tenes euntem
Ad cænam venio fugas edentem
Lassus dormio suscitas iacentem &c.

W. C. A. Ker (Martial: Epigrams, I, p.189) translates as follows:

You read to me while I am standing,
and read to me when I am sitting;
While I am running you read to me,
and read to me while I am shitting.
I fly to the warm baths; you buzz in my ear;
I make for the swimming bath: I am not allowed
to swim; I haste to dinner, you detain me
as I go; I reach the table: you rout me while
I am eating. Wearied out, I sleep: you rouse
me up as I lie.

This portrait is certainly reminiscent of Ninny in The Sullen Lovers; it could also well be the basis for Crispinus in Ben Jonson's The Poetaster. In spite of Ninny's close resemblance to Edward Howard, particularly in the unpublished added scene (for a full discussion of which see R. Perkin, "Shadwell's Poet Ninny",) and his similarities to Dryden, it seems clear that Shadwell was attempting to go beyond a simple lampoon by creating a recognisable type.

written the following:

/M̄artia/ll in his second booke of Epigrams Ep. 7 verses
 one Attalus such a /****/led coxcombe as
 S^r. Positive in this play.
 Declamas belle, causas agis Attale, belle,
 Historias bellas carmina bella facis.
 Componis belle mimos epigramata belle
 Bellus, Gramaticus, bellus es astrologus
 Et belle cantas & saltas Attale, belle
 Bellus es arte Lyraebellus es arte pilae. Trapball
 Nil bene cū facias facis attamen /facias tamen/ oia belle
 Vis dicam quid sis? Magnus es Ardelio.

W. C. A. Ker translates as follows:

You declaim nicely; you plead causes, Atticus,
 nicely; you write nice histories, nice poems.
 You compose nicely mimes, epigrams nicely;
 you are a nice littérateur, a nice astronomer,
 and you sing nicely and dance nicely, Atticus;
 you are a nice performer on the lyre, you
 are a nice player at ball. Seeing that you
 do nothing well, yet do everything nicely,
 would you have me describe you? You are
 a great dabbler /perhaps "busy-body" is
 a better translation of "ardelio"/. ³¹⁴

The Duke of York notwithstanding, Sir Robert Howard was not the only
 expert at trapball! ³¹⁵ Another of Martial's Epigrams (III, xxvi) also
 reminds us of Sir Positive:

Praedia solus habes et solus, Candide, nummos,
 aurea solus habes, murrina solus habes
 Massica solus habes et Opimi Caecuba solus,
 et cor solus habes, solus et ingenium.
 Omnia solus habes - hoc me puta velle negare! -
 uxorem sed habes, Candide, cum populo.

Lands are yours alone, and yours alone, Candidus,
 are moneys; gold plate is yours alone; murrine (probably
 carnelian) cups are yours alone; Massic wines are
 yours alone, and Caecuban of Opimius' year
 yours alone, and talent is yours alone; yours
 alone genius. All things are yours alone - fancy
 I want to deny it! - but you have a wife, ³¹⁶
 Candidus, who is also the people's property.

The similarities between the two victims of Martial's wit and Sir Positive
 are clear even on a superficial reading of The Sullen Lovers. The incident
 in Act III where the two clownish clerks claim to have come not to fight
 but to play at trap-ball shows one of the skills that Atticus and Sir

314. Martial, Epigrams I; translated Ker, p.115

315. Pepys, 8 May 1668.

316. Martial, Epigrams I, p.181.

Positive share:

Have you the Confidence to talk of Trap-ball before me? ... Hark you Stanford, I'll play with 'em both for 5000 l. why I was so eminent at it when I was a School-boy, that I was call'd Trap Positive all over the School.³¹⁷

Sir Positive also shares the same fate as Candidus in marrying a wife who is "the people's property", as a letter "out of the Country" informs Sir Positive soon after his wedding to Lady Vaine, that honourable soul:

Sir Positive, I am inform'd, but know not how to believe it, that you intend to marry one that calls her self my Lady Vaine: The respect I have for your family urges me to tell you she is a Counterfeit Lady, and is at present my Mistress, by whom I have had one child, and I believe she's half gone of another, all the Fortune she has is what I allow her.³¹⁸

We can only hope that Candidus was as philosophical about his fate as Sir Positive, who, claiming to know what he was doing, says, "He's a wise man that marry's a harlot, he's on the surest side, who but an Ass would marry at uncertainty."³¹⁹ The single speech that best calls to mind Martial's Atticus is however the frenetic outburst at the end of Act IV when Sir Positive is driven to attempt to catalogue his excellencies, and in so doing mentions nearly all the things that Atticus did so nicely, and many more besides:

Navigation, Geography, Astronomy, Palmestry, Phisick, Divinity, Surgery, Arithmetick, Logick, Cookery and Magick: I'll speak to every one of these in their order; if I don't understand e'm every one in perfection, nay, if I don't Fence, Dance, Ride, Sing, Fight a Duel, speak French, Command an Army, play on the Violin, Bag-pipe, Organ, Harp, Hoboy, Sackbut, and double Curtal, speak Spanish, Italian, Greek, Hebrew, Dutch, Welch and Irish, Dance a Jigg, throw the Barr, Swear, Drink, Swagger, Whore, Quarrel, Cuffe, break Windowes, manage Affairs of State, Hunt, Hawke, Shoot, Angle, play at Catt, Stool-ball, Scotch-hope and Trap-ball, Preach, Dispute, make Speeches. - (Coughs.)

While this speech lacks the crunching repetition of the ironical "bellus" ("nicely" is an ideal translation of its implication of inadequate prettiness), it has its own kind of impact, both in terms of its typically

317. Summers, I, p.53.

318. Ibid, p.91

319. Ibid, p.91.

Shadwellian accumulation of force and in its technique of deflation, whereby "Phisick" is debased by its juxtaposition with "Palmestry", "Logick" and the skills that precede it by being followed by "Cookery", and the management of affairs of state by being seen in the context of breaking windows and hunting. The satire works basically, of course, against Sir Positive, showing his total lack of discrimination and judgment; but it also works against the debased skills themselves, tending to bring them all down to the same level so that we question their claims to be of a higher sort. Sir Positive's speech has a cumulative effect not only by its very nature as a catalogue,³²⁰ but also in the way in which many of the skills he mentions cause us to remember earlier incidents in the play where his claims to control these skills were further developed. This speech in this way is the essence of Sir Positive and carries the impact and force that his character has built up throughout the play.

If Martial provides one model for this character, and a suggested technique for his portrayal, another classical satirist provides a further example to inspire Shadwell. That intrusive pest that hounded Horace³²¹ provides Shadwell with the idea for Lady Vaine, but four lines clearly suggest Sir Positive:

Incipit ille:

"si bene me novi, non Viscum pluris amicum,
non Varium facies: nam quis me scribere pluris
aut citius possit versus? quis membra movere
mollius? invideat quod et Hermogenes, ego canto."

Our friend began: "If I'm any judge you'll value my friendship just as highly as that of Viscus and Varius. I bet no one can write as much verse as I can - and in so short a time. I'm the smoothest dancer in town, and even Hermogenes might well envy my singing voice."³²²

The boastful know-all, the person who thinks he can do anything and, everything, was a recognised target for satire long before the time of Sir Robert Howard; because he is a type, he naturally occurs in all

320. Don R. Kunz, *Drama of Thomas Shadwell* (Salzburg, 1972), p.41, refers to Sir Positive's "vast noun catalogs".

321. Horace, *Satires*, I, IX, pp. 104- 11; Rudd, pp. 63-66; Horace's pest was also used by Ben Jonson; see, for example, *Every Man Out of His Humour*, VI, ii, 91ff., where Deliro is unable to rid himself of Fastidious Briske. See also Jonson's *Poetaster*, III, i.

322. Horace, *Satires*, p.106; Rudd, pp. 63-64.

ages. It is not surprising, therefore, to find him in Molière. Acaste's speech at the beginning of Act III of Le Misanthrope (a play which provided many ideas for The Sullen Lovers³²³) shows him to be insufferably conceited:

Pour d l'esprit, j'en ai sans doute, et du bon gout
A juger sans etude et raisonner de tout.

Brains I have beyond question, with good taste
sufficient to pass judgement and give an opinion
on everything without need of study,³²⁴

he says while listing all his other good qualities. However he is less outrageous than Sir Positive, less of a humours character, and his boastfulness is not maintained elsewhere in the play. Neither is the style in which he is presented marked by the repetitive structure of the portraits by Martial and Shadwell.

Much closer to the style of Martial (and clearly leaning on Epigram vii from Book II quoted above) is Cupid's description of Philautia in Ben Jonson's Cynthia's Revels:

Shee admires not her selfe for any one particularity,
but for all; shee is faire, and shee knowes it: shee
has a pretty light wit too, and shee knowes it: shee
can dance, and shee knowes that too: play at
shittle-cock, and that too: no quality shee has,
but shee shall take a very particular knowledge of,
and most lady-like commend it to you. You shall
haue her at any time reade you the historie
of her selfe, and very subtilly runne ouer another
ladies sufficiencies, to come to her owne. Sheehas
a good superficiall iudgement in painting; and
would seeme to haue so in poetry. A most compleat
lady in the opinion of some three, beside her-selfe.³²⁵

We shall see elsewhere how much Shadwell was indebted to Cynthia's Revels in writing The Humorists; in fact, the last sentence of the speech just quoted is adapted directly by Drybob at one point.³²⁶ It is reasonable to assume that this description of Philautia was not far from Shadwell's mind when he was creating the character of Sir Positive At-all, who is certainly a most complete gentleman in the opinion of several besides himself!

323. See D. H. Miles, Influence of Molière on Restoration Comedy, pp. 238-39; and Borgman, op.cit., pp. 122-24. Le Misanthrope was first performed in 1666.

324. Molière, Le Misanthrope in Oeuvres Completes, Vol. III, ed. G. Mongredien (Paris, 1965), p. 54. Translation from Molière, The Misanthrope and Other Plays, ed. J. Wood (1959), p.48.

325. Ben Jonson, Cynthia's Revels, II, iv, 35ff.

326. See The Humorists, Commentary, III, 307-08, infra p481.

If we accept the existence of the influence of Martial, Horace, Jonson and, to a lesser extent, Molière on Shadwell's portrayal of Sir Positive, then we must also accept that that character is not directly a portrait of either Sir Robert Howard or of John Dryden (or even of an amalgam of both). Perhaps the responsibility for the direct application of the character to Sir Robert Howard was Henry Harris the actor's, who played the part during those first performances when it gradually dawned on the audience (it took three performances to do so) that Sir Positive At-all was Sir Robert Howard.³²⁷ Be that as it may, the fact remains that Sir Positive At-all is more than a lampoon. Don R. Kunz seeks to explain the process as an attempt to circumvent the limitations inherent in the creation of humours characters:) d/

The creation of incredible characters was an inevitable corollary of the humours theory itself If a character is represented only by a dominating trait, he soon becomes a rigid, inhuman abstraction ... A humour is a thesis or idea: his simplicity locates him in an ideal not a real world. Shadwell initially tried to make these figures more concrete by drawing caricatures which the actors explicated by mimicking the originals' gestures, mannerisms, and speech habits. A continual patter of topical allusions completed the process, thoroughly identifying the contemporary personage with his ridiculous stage abstraction.³²⁸

Not only is Kunz assuming a desire for naturalism on the part of Shadwell that is totally a-historical, but he is also ignoring the long tradition of general satirical types to which I have drawn attention above. I prefer to see Shadwell's portrait of Sir Positive as an example (admittedly on a small scale, arguably not totally successful) of the kind of universal portrait created by the great Restoration and eighteenth century verse satirists, who managed to devastate individuals while at the same time producing a satire of types which was valid for all times.

Whatever Shadwell was trying to do, the result of his efforts was to produce a very unhealthy atmosphere both for other dramatists or actors

327. Downes, Roscius Anglicanus, p. 29, lists the cast of the play as including Harris as Sir Positive, Nokes as Ninny and Angel as Woodcock.
328. Don R. Kunz, op.cit., pp. 39-40.

who indulged in personal satire and for his own second attempt at humours comedy. The Humorists suffered from nearly every kind of censorship and pressure, official and unofficial, that has been mentioned in the account of satire in the drama of the period.

THE MANUSCRIPT AND THE PUBLISHED VERSION OF "THE HUMORISTS".

The first performance of The Humorists was in all probability on Saturday 10 December 1670 at Lisle's Tennis Court, Lincoln's Inn Fields,³²⁹ the playhouse used by the Duke's Company from 1661 to November 1671.³³⁰ From Shadwell's own account in the Preface to the published version of the play,³³¹ the first night was something of a playwright's nightmare:

This Play (besides the Errors in the writing of it) came upon the Stage with all the disadvantages imaginable: First, I was forced, after I had finish'd it, to blot out the main design of it; finding, that, contrary to my intention, it had given offence. The second disadvantage was, that notwithstanding I had (to the great prejudice of the Play) given satisfaction to all the exceptions made against it, it met with the clamorous opposition of a numerous party, bandied against it, and resolved, as much as they could to damn it right or wrong, before they had heard or seen a word on't.³³²

A further disadvantage was that the actors on this first night "were extremely imperfect in the Action of it". The play was consequently saved only by the inclusion after the second day of "the most excellent Dancings that ever has been seen upon the Stage", performed possibly by Mrs. Johnson. The actors improved, too, and eventually the play ran for six days, an acceptable run at that time.³³³ The Epistle Dedicatory, addressed "To the most Illustrious Princess Margaret Dutchess of Newcastle", refers to "this mangled, persecuted Play" and to the "fury of its Enemies and Detractors".³³⁴ Later, in April 1671, after the play was published Shadwell wrote to the Duke of Newcastle, asking for his help in securing for his wife "a favourable reception of that little Comoedy". He goes on to say:

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329. Van Lennep, op.cit., p.177.

330. Ibid, pp. xxxv-xxxvi.

331. Stationers' Register, 9 February 1670/1; Term Catalogue, Easter 1671.

332. Infra, p. 527.

333. Van Lennep, op.cit., p.177

334. Infra, p.525.

Your Grace saw this Comoedy (before the Sting was taken out) and was pleased to approve it I have (in this Play) only shown what I would do if I had the liberty to write a general Satyr, which (though it should really reflect upon no particular persons, yet) I find the Age is too faulty to endure it. If, for this reason, I were not tyed to too great a strictness for a Poet, I should not despair of presenting you with something much more worth your view than this mangled Play.³³⁵

In another letter, this time to the Duchess of Newcastle, Shadwell states of The Humorists:

Though it met with opposition from the Malice of one party, yet several men of Wit were kind to it.³³⁶

The evidence from these statements is a little confusing, but it seems clear that Shadwell, having had his play (the version of the MS) approved by the Duke of Newcastle, was forced to alter substantial sections of it, some apparently (those relating to what constituted "the Sting" or "the main Design" of the play) because they offended a particular group or groups of people.³³⁷ Even such drastic revision failed to satisfy all parties, it seems, and so the play had its eventful

335. Letters and Poems in Honour of the Incomparable Princess, Margaret Dutchess of Newcastle (1676), pp. 127-28.

336. Ibid, pp. 128-29.

337. Summers (I, p. lxxvii) is much more positive and circumstantial about the course of events:

In the spring (April), 1669, Shadwell was in London, but shortly afterwards he seems to have gone to Welbeck, where he spent several months, working meanwhile at his new comedy, scene by scene of which he used to submit to his noble host as it was composed. When he returned to London he formally read the script of the play to Betterton, to his close friend Henry Harris, and to the other actors of the Duke's Company. It was received with compliments and congratulations.

first night. The references to "Enemies and Detractors" and to "the Malice of one party" confuses any attempts to achieve a clear picture of exactly who caused the play to be altered, but Shadwell's remark in his letter to the Duke, as well as his plaintive comments in the Preface about the irresponsible way in which some had identified particular individuals in the characters of his play, make it clear that certain "particular persons" felt reflected upon. Such an assumption was by no means surprising after The Sullen Lovers, but Shadwell, of course, pleaded his innocence. The extent to which The Humorists was altered purely to satisfy these charges of personal satire can be seen a little more clearly if we compare the MS version with the published version.

The changes made in the original form of The Humorists for the first performance of the play can, of course, be only conjectured, though presumably the version that was performed was fairly close to the version published in 1671. I am assuming that the manuscript version is that which Shadwell hoped would be performed and published, partly because of its presence in the collection of the husband of the play's patroness and partly because of the alterations and additions made in Shadwell's own hand. (Hand B).³³⁸ The differences between this form of the play and that published in 1671 are many and various. They range from relatively minor alterations in spelling to the omission and addition of substantial passages and the major reworking of the ending of the play. For example, the spelling in the MS, though by no means consistent, is rather old-fashioned; usually, though not invariably, "woeman" (an appropriate spelling for such a play), "soe", "doe", "selfe", "uneasie" are the kind of forms found, whereas such spellings in the published version are generally modernised, though even here such forms as "onely" are common. Even the spelling of the names of the characters is variable in the MS, although Shadwell gradually settles on a single version of each name as the play progresses; the published version is, as one would expect, consistent throughout in its spelling of names. More unexpected, however, is the fact that some of the names of characters are totally altered, so

338. For an account of the alterations and of Hand B, see infra, p. 239.

that instead of Oldpox we find Crazy, instead of Fraylety there is Bridget and instead of Curteous there is Errant; Button and Trim become (though not straightforwardly) Striker and Friske. The punctuation of the MS is also regularised in the 1671 version. The MS is very loosely, even sporadically, punctuated. Speech endings are frequently either left unpointed or else marked simply with a dash which stands for full-stop, question mark or exclamation mark. Within speeches, sentences are often run together or separated merely by a comma. Commas are used quite un-systematically, though the small amount of evidence available suggests that Hand B punctuates slightly more carefully than the scribe who copied the bulk of the play. The number of spelling corrections made by Hand B (see *infra* p. 247) also suggests a more caring attitude to technical details than that of the scribe.

The substantive alterations to the MS vary in importance and are of so many different kinds that it is difficult to make a straightforward count of them; however, counting the large scale alterations as equal to minor emendations of single words, a staggering 595 substantive alterations were made for the 1671 published version of The Humorists. Act I is the least altered; there are only forty-five changes made. Act II has one hundred and fifteen alterations, Act III, one hundred and fifty-six, Act IV, one hundred and sixty three, and Act V (where a mere count gives a misleading picture because some alterations effect whole sections of the Act) one hundred and sixteen.³³⁹

Perhaps the most straightforward category of censorship is that concerning blasphemy, at least in most parts of the play; in Act IV, even the censorship of blasphemous material becomes somewhat confused. In Act II, there are seven examples of alterations and omissions which fall into this category; for example, Drybob's "God" (line 111) and "Gad" (line 165) are omitted in the 1671 version, while his "Gad" in line 126 is changed to "Faith". In line 408 "Sdeath" is altered to the less offensive "Death", while in line 420, "Devilish" becomes "damnable". The two censorings of blasphemies in Act III and the single example in Act V (line 582, where "The Devill take me" becomes "Pox on him for a Rascal") are similarly clearcut, but in Act IV the alterations and

339. Details of all the alterations, both substantive changes and alterations to accidentals, can be found in the Critical Apparatus *infra*, pp. 336ff.

omissions are less consistent. Although in line 312, "Sdeath" is changed to "Death" and at 123, "O heaven" is changed to "Death, "Gad slud" in line 17 is merely altered to "Gad" instead of being omitted altogether as one would expect. In line 53, "Gad" is retained in the later version, which also unexpectedly adds "Slife" in line 67 and "O Heaven" in line 135. References to the devil in this play seem to have presented the censor with a problem; as we have seen, references in Acts I and V have been cut, but in Act IV, some references are cut and some are retained. At lines 101 and 113 references to the devil and to an incubus are omitted, but Drybob's references to Beelzebub (121) and "the Devill" (123) are not; at 305 "O Devill" is left out but at 308 "Devillish" and at 315 "Devilish" are kept in. The incident (lines 125- 34) where Oldpox pretends to be the devil during the ladder scene is cut in the later version, as is Drybob's civility to the devil and his desire for holy water (lines 415-22), but Oldpox's "I am the Devill" in the cellar (line 408) and Drybob's reference to the Wiltshire Devil (line 324) are retained. The 1671 version even adds a section in Act IV where Sneake and the servants discuss the devil. It seems probable from this evidence that the censor was more concerned with the more obvious blasphemies rather than with references to the devil, the omission of several of which might be more for purposes of abbreviation than for any other reason.

It is very difficult to find a reason for many of the other smaller alterations made to the manuscript. Why, for example, should Oldpox's threat (III, 13) to "strike you to the Ground" be altered to "stick you to the ground"? or why, at II, 435 is "abstemiously squeamish" preferred to the MS "abstinently squeamish" (unless it be on assonantal grounds)? However, certain minor amendments are clearly intended to be corrections of errors, as, for example, I, 56, where Shadwell's attempted correction of the scribal "monton" was itself a mistake, for he changed the wrong "n" to "u";³⁴⁰ the published version has the obviously¹ correct "montou". Similarly, at III, 295, the 1671 version corrects "scare" to "scarce" and then (at III, 305) makes sense of a phrase that Shadwell had taken

340. See Commentary, infra p.439, for further details.

from Jonson.³⁴¹ In the MS, Drybob says:

May you are a most compleate and Polite
Gentleman in the oppinion of att least two
besides my selfe.

The 1671 version alters "my selfe" to "your self", which makes better sense. However, occasionally the published version makes "corrections" which result in inferior or even incorrect readings. For example, at II, 460, Drybob says "Ile shew the A song"; the 1671 version has "I'll shew the Song", presumably having been misled by the spelling of "the" for "thee". At V, 124, the MS has, "hee or some damn'd Robber as bad as hee that I feare by this time has Comitted Burglary upon her Body"; the published version mistakenly alters the singular form of the verb "has" to the plural form "have". At V, 180 the MS's reading "simile" has been mistakenly altered to "smile". Another attempt at correcting an error is rather more difficult to assess; at III, 118, Brisk, describing how he sang while being kicked, says:

Att this hee was amased and said I was
A storke.

In the 1671 version "storke" is emended to "Stoick". There is no doubt that "stoic" is what was meant by Brisk, but since his character note is that he "mistakes in every thing",³⁴² it seems likely that Shadwell originally intended Brisk to get the word wrong and the revision, therefore, cuts out an amusing example of Brisk's ignorance.

Other words and phrases are altered not in an attempt to correct errors but simply, presumably, as a matter of taste. Drybob's colourful "humble Trout" (II, 149) and Trim's romantic "amorous Shades" (III, 522) are removed in the 1671 version for no good reason that I can find, but the substitution of "this brace of Widgeons" for "these two squires" (III, 557) and "Minx" for "Niece" (II, 252) are changes for the better (though perhaps in the latter case, "Niece" is needed to establish Theodosia's relationship with Lady Loveyouth). Drybob's plea to Theodosia to "pronounce it with a Laudible vojce" (II, 482) might not be as logical as the 1671 version's emendation to "audible" but it is much more in character for Drybob, and in the same way, the refrain of "vow, vow, vow" for his song (II, 507), while less appropriately doglike than the 1671 "Bow, bow, bow", is typical of the romantically inclined Drybob. There are two other good

³⁴¹. *Cynthia's Revels*, II, iv, 40.

³⁴². In *Dramatis Personae*; see *infra* p. 538.

examples of attempts in the 1671 version to tone down extravagant or lively expressions, presumably in the interests of credible characterisation; in each case, the MS reading seems to be preferable. At III, 323 Brisk supplies his own equivalent for "words fail me" by saying,

oh tis Incomperabley Incomprehensible,

and Theodosia in mimicking him (III, 327) retorts,

oh tis admirably inexpressible.

The 1671 version replaces the extravagantly intensifying adverb in each case by a mere repetitive structure:

oh 'tis incomparable, 'tis incomprehensible -

and

oh - 'tis admirable, 'tis inexpressible!

Another example (IV, 373-4) sees the toning down of a lively phrase of Theodosia's: "Making a bustle will call my honor into question"; the 1671 version has the more mundane reading:

If you should make more noise in this business,
it might call my honour in question.

Another group of alterations to single words or short phrases seem to demonstrate an attempt to be more topical. For example, the omission at I, 20 of the references to the "Katherine-wheeles" and "St Laurences Gridiron" and the alteration at V, 161 from "I am the son of A Carted baude" to "I am the Son of a Lancashire Witch" are presumably attempts to omit references which might not be seen to be witty and to add a reference that was obviously of great interest to Shadwell himself (though his play, The Lancashire Witches, was not performed until 1681³⁴³). The question of topicality arises in a more confusing way in the two references to the height of St Paul's. At IV, 295, Oldpox says:

Wer't as high as Paules was Ide venture it.

The 1671 version alters this to: "Now I come, wer't as high as Grantham-steeple!", presumably because, St Paul's having been extensively damaged in the great fire of 1666, it no longer served as a suitable symbol of height (though notice the past tense in the MS version). However, at III,

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343. Van Lennep, op.cit., p.301.

538, Oldpox's boast "I will and t'were as high as a Steeple" is altered to "I'll do't, wer't as high as Pauls". Perhaps the revision of "Steeple" to "Pauls" here pre-empted the use of St. Paul's again later.

There is no doubt that in performance, the original version of The Humorists needs pruning considerably; actions and effects are worked twice when once would have been enough, and many speeches are padded with unnecessary words. The tendency towards repetition of effect is not as marked as it was in The Sullen Lovers, where a more rigid interpretation of what made a humours character led to considerable over-statement of, say, Sir Positive At-all's characteristics, but it is present nonetheless.³⁴⁴ Consequently, we have to distinguish which alterations were made for theatrical reasons and which because of personal pressure; this is frequently by no means easy, and is complicated by the fact that, as I shall show, several cuts seem to demonstrate a prejudice against a particular type of theatrical effect. However, some examples of cuts are straightforward abbreviations; for example, it was clearly considered that one verse of Drybob's song was sufficient, so the second verse is cut (II, 510-16). Similarly, the opening episode of the play between Oldpox and Curteous lacks a certain amount of impact as it stands and needs shortening, and lines 13 to 32, very satirical on fairly common targets though they are, seem to fulfil no essential function and so are cut. The scene in Act II where we first see Theodosia with Drybob is also rather long, and the omission of lines 452 to 460, though cutting some quite amusing lines, eliminates nothing that is of much importance, and the same can certainly be said for Drybob's joke-that-wasn't in Act III (381-87), which, besides being extremely difficult to make at all funny on stage, is conveniently self-contained so that its loss is not noticeable. Other such examples are noted in the Commentary.

344. Sutherland, op.cit., p.122, sees Shadwell's habit of repetition as one of his comic strengths: "Like Jonson, Shadwell gains many of his comic effects by repetition; we laugh because we are so well primed by what has gone before."

A significant number of the alterations and omissions which are made apparently simply to shorten the play are of passages and incidents involving farcical stage business. Shadwell's plays are full of farcical business (one thinks of the trap-door in The Virtuoso³⁴⁵ or the knocking away of Snarl's cane and the breaking of his pipe in the same play³⁴⁶), and James Sutherland is quite right in saying that "like the author of The Silent Woman, Shadwell delights in practical jokes and horseplay of all kinds",³⁴⁷ although he is "nearly always sensible, refreshingly so in an age of much adolescent farce and inane heroics".³⁴⁸ One can conceive of no situation more adolescent than that mentioned above, where Snarl is attacked by Clarinda and Miranda, but nonetheless it is true that Shadwell was concerned to make his stage business moderately credible. As he put it in his Dedication to The Virtuoso:

I say nothing of impossible, unnatural Farce
Fools, which some intend for Comical... Nor
is downright silly folly a Humour.³⁴⁹

This statement is in keeping with the attitude demonstrated by Dryden in the Preface to An Evening's Love, published after The Humorists' first performance but before its publication:

I detest those Farces, which are now the most
frequent entertainments of the Stage Farce ...
consists of forc'd humours, and unnatural
events Farce entertains us with what is
monstrous and chimerical.³⁵⁰

Whether the omission of so many pieces of stage business in the approved form of The Humorists was an afterthought of Shadwell's (perhaps in the light of Dryden's comments, though it is more likely that they were cut in the performance of the play as well as in the published text) or whether the result of pressure from the playhouse is a matter for conjecture, but in the light of Shadwell's remarks in the Preface, the latter seems more likely. Some of the material cut could well be described as "downright

345. The Virtuoso, III, iv. (ed. Nicolson and Rodes, p.78)

346. Ibid, I, ii, p.28.

347. Sutherland, op.cit., p.123.

348. Ibid, p.121.

349. The Virtuoso, Dedication, p.4.

350. The Works of John Dryden, ed. M. E. Novak and G. R. Guffey (Berkeley 1970), X, p.203.

silly folly", as, for example, the incident at I, 287, where Oldpox says to Pullin: "Oh, I will not endure your Plaister any longer, there tis". There are no stage directions attached to this line, but it is hardly conceivable that "there tis" should not be accompanied by some farcical business, quite probably of an adolescent and rather messy nature. However we interpret the line, the fact remains that it was cut out of the 1671 version. So was the stage direction of the end of Act II (554.1), where Oldpox and Drybob compete with one another in trying to follow Theodosia while preventing his rival from doing so: "Exeunt striveing to keep one another Back". Some pushing is implied even in the 1671 version, but it is not taken so far nor made so explicit. Again, one could scarcely argue that anything significant had been lost.

However, three of the cuts involving stage business in Act I do have some effect on characterisation and the general tone of the act. Lines 65 to 82 which are omitted in the 1671 version are on the whole an elaboration of Oldpox's "humour", showing his love for Mrs. Striker, and of his hypocrisy concerning his disease: "This is only a little sharpe humour, a Rheume;" he says. But at the end of the omitted section a piece of business is implied which emphasises the sordid tone of the whole act, a tone which is important in the thematic design of the play. "Why you can tell, if you please to consider that I cannot hurt a woeman," says Oldpox, and Mrs. Curteous responds with modest enjoyment to the actions which accompany his words: "Nay pish, fye, Mr. Oldpox, ha, ha, ha, an't you ashamed. I protest you make me Blush". The actions are, of course, at the discretion of the director, but something which could make Curteous blush must have been fairly outrageous and the lines could have been cut for moral rather than theatrical reasons. The omission of lines 85-95 again involve a loss of extensive business. The 1671 version keeps the idea of its equivalent of Curteous (Errant) rubbing Oldpox's (Crazy's) shins, but by the omission of these lines cuts it considerably shorter. In cutting the extended business, however, an important link with the rest of the play is lost as well as a very effective demonstration of Oldpox's humour of being in love with all women. Curteous's reference to Lady Loveyouth's feelings for Oldpox prepares the way for their marriage in Act V and also emphasises Curteous's role as bawd. Oldpox's complacent acceptance of Lady Loveyouth's reported affection for him brings out his humour more blatantly than at any other time in the play:

Ha: ha, I did imagine as much but I am in
 Love with her Neece Theodosia, besides I have discovered
 much kindness from Mrs Fraylety her Aunts
 Chambermaid.

This speech also, of course, introduces us to three key figures in the play who do not appear until Act II, and it therefore provides an important link between Act I and the rest of the play, from which ~~Act I~~ is somewhat detached. In the 1671 version, the only hint of future action is in a passing mention of Theodosia's name as Errant is leaving; we have at that stage no idea who Theodosia is and know nothing about her. The omission of lines 85-95 is therefore a clumsy piece of editing. Another piece of business involving Curteous is lost in the cutting of lines 142-70, which also include two of Raymund's more tedious utterances, a further example of Oldpox's humour and a hint of a plot element which is never developed or even mentioned again. The only thing of value that is lost in this cut is Curteous's enormous anger at being referred to as a prostitute. The massively indignant repetition of "of my Profession quoth hee" accompanied by appropriate business can be most effective on stage. The transformation of the Curteous of the MS to the shadowy figure of Errant in the 1671 version exemplifies a loss of considerable importance to the thematic impact of the play as a whole, for not only is her impact as bawd and therefore as a representative of commercialised love made negligible in Act I, but her presence in Act III, where her role as cosmetician is important in linking ideas of disease and beauty together, is lost completely.

The scene where the Baylies arrest Oldpox in Act II is considerably cut, the loss being mostly in terms of stage business. The stage directions in the MS specify a great deal of "haleing" and "layeing hold on" which is minimised in the published version, which also omits the Baylie's trenchant response to Oldpox's complaint that they are tearing him in pieces: "You are very Rotten then, Come to Prison". The 1671 version also abbreviates the business in the duel between Oldpox and Drybob at the beginning of Act III, substituting brute force for stratagem in the matter of the loss of Drybob's sword and omitting Oldpox's stumble as he drops Drybob's sword again. It has to be admitted that Oldpox falls down rather frequently in this play, but it is arguable that his weak shins keep his disease in our minds at times when we might otherwise forget it. I can think of no reason at all for the substitution of "Craz. beats Drybob's Sword out of his hand before he is aware on't" for the MS version

where Oldpox suggests that they first measure swords and as they are doing this "OLDPOX Snatches DRYBOBS sword out of his hand". Another kind of stage effect is lost later in Act III where Raymund receives Theodosia's letter. In the MS, Lady Loveyouth asks to see what he is reading and a certain amount of suspense is generated before Theodosia herself enters and distracts her aunt. This passage (III, 189-93) might have been cut because it was so similar to the incident in Act II, 483-86, where Lady Loveyouth offers to read Raymund's letter to Theodosia, but a more likely reason for its omission is Lady Loveyouth's line: "I know severall statesmen that are not backwards in imparting to mee", as will be shown later.

Act IV is so full of stage business that any cut is likely to involve some farcical action. Consequently it is not surprising to find the ladder sequence abbreviated; that the shortening of this section (lines 96.1-118 and 125-34 are cut) also cuts out some of the references to the devil is no doubt deliberate. The earlier omission of Brisk actually pricking his finger is less easily explained; only four lines (70-74) are cut but this means that the audience misses seeing Brisk's bravery in pricking his own finger, which can be quite amusing in a slapstick sort of way. The jostling between Drybob and Oldpox to accost Theodosia (IV, 223-74) is also omitted, as is Drybob's leap into the garden (303.1). The whole of the garden scene is less clear in the 1671 version because of the cuts. The prejudice against slapstick is again seen in the omission of the incident (316-21) where Oldpox mistakes Drybob for a woman and discovers his mistake when he embraces him and the similar occurrence at 426.1 where "They Justle one another and OLDPOX falls upon DRYBOB". The former incident might have been cut because of its bawdy potential. The same might be said of four cuts in Act V (34-36, 50-52, 85 and 400-0), all of which refer to the working of Oldpox's bolus and might therefore be considered indelicate, though they are not nearly as explicit as, say, the incident in which Pinguister takes a purge in James Howard's All Mistaken: or, The Mad Couple.³⁵¹ The other piece of business cut in Act V is the abortive duel between Drybob and Brisk (lines 449-75); in a play with so many duels, one would scarcely be missed, although Brisk's boast that, because Theodosia has asked him, he

351. James Howard, All Mistaken: or, The Mad Couple (1672),^{pp.} 32-33, 51-52.

will debarr my selfe of the best recreation in
the world, which to me is fighting, I vow to Gad,

is amusing.

The number of cuts in stage business is in keeping with the even larger number of stage directions omitted in the 1671 version. Fifty-six stage directions are cut in the 1671 version, not including, of course, those contained in the longer passages which are lost. Against that, however, the 1671 version adds fifteen stage directions at various points in the play, and no clear pattern emerges either in the omissions or in the additions. The lack of pattern is shown effectively in the eight lines of Act I, 298-305, where the MS has at line 298, "aside", at the end of 304, "beates him", and after "Elpe, Elpe." in 305, "heeruns". The 1671 version omits the directions at 298 and 305, alters "beates him" to "Kicks him", and adds in a strange place "to Pullin" in line 301, thus: "Besides, if she were a whore, her Calling /To Pullin./ is to give it, and yours to cure it, Sirrah." There are only two other stage directions omitted in Act I, but in Act II, twenty five are omitted and five added. Three of the omissions (II, 143.1, 183.1, and 226.1) are of exits, and three (167.1, 402 and 446.1) clarify stage business, notably at 402, where Hand B has inserted at Theodosia's speech, "She imitates Drybob". Most of the other omissions are of directions like "aside" or "to her". Something similar to the stage business, cut at line 446.1 (Hee comes towards THEODOSIA and OLDPOX flyes from him to the other side) is added in the 1671 version at 419, where after Drybob's pointed "Marke that Oldpox", there is added the stage direction, "Kicks him". A necessary addition at line 142 is the direction carelessly omitted from the MS "Bell rings", but the three other additions are of "aside" (at 258, four lines after ~~and~~ two lines before two omitted "asides"; 317, a line before an omitted "aside"; and 367, three lines before an omitted "aside"). In Act III, three stage directions are added, and three omitted; the additions are "Ex. Crazy" (284.1); "(Whisper)" (519); and "(to Bridg)" (534), while the omissions are "aside" (22); "(She runs out)" (73.1); and "(to Theodosia)" (514). Again, no clear pattern emerges.

Act IV contains a considerable number of alterations to stage directions partly because of the nature of the action in that act. Seven additions are made, and there are sixteen omissions, though a clear count is made difficult by the way in which some of the MS directions are

abbreviated or altered. Again, several of the omitted instructions are "aside" or "to --", and it is noticeable that most of the directions added to the MS in Hand B are omitted in 1671, though not all of them. Generally speaking, in this incident-filled act, the MS stage directions are clearer and more effectively placed than in the published version, where at times (for instance at 332.2) the direction is placed after a line referring to it. The same is true of the incident in Act V where Fraylety watches Oldpox struggle to rise after stumbling. The MS direction is quite clear: line 29.2 has "Enter OLDPOX Stumbles and falls downe" and line 30 is Fraylety's, saying, "This is pleasant, Ile observe him". The published version reverses this order with Bridget saying, "This is pleasant, I'll observe him", before Crazy enters. The published version also omits two exits in Act V (lines 189, 281.1) and is nothing like as clear as the MS in showing the signing of Lady Loveyouth's Will.

Overall, then, it seems that although the 1671 version makes some attempt at tidying up the not always consistent stage directions of the MS, it succeeds only in producing an even more inconsistent and a far less clear picture of the stage action. It is probable that in producing the MS for the Duchess of Newcastle, Shadwell was at pains to present something that she and her husband could visualise as they read it, and in this attempt Shadwell was fairly successful. When it came to preparing the published version, however, no such concern is evident, perhaps because of the nature of a published text (though that does not excuse the inconsistency), but more likely because the average reader was unlikely to share the Duchess's (and even more the Duke's) interest in the staging of comedy.

One thing that Shadwell was very conscious of was that he was not a great handler of plot; this is clear in his comments in the Preface to The Sullen Lovers where he excuses the "want of design in the Play" at considerable length. The censorship of The Humorists gave him an opportunity to make some improvements to the MS version of the play in terms of its plot, as well, of course, as blotting out the "main design" of it. It is very difficult to distinguish between alterations made to the plot in order to improve and those made from necessity, but the development of Sir Richard Loveyouth's part from that of merely a deus ex machina to something more substantial is certainly an attempt to make

that part more credible. In the MS, III, 135.2, there is the stage direction, "Enter ROBIN", Robin informs us that he is in disguise and has been long absent, he tells Lady Loveyouth that her husband died honourably at the siege of Candia, and then, muttering, "Is this the Greife for A Husbands death. I did Expect as much", Robin goes out, not to be seen again until Act V, 584.1, when the stage direction is "Enter RICHARD LOVEYOUTH". Raymund (and no doubt the audience) greets him, not unexpectedly, with, "Who's this", and it becomes clear that Sir Richard has added another layer to his earlier disguise as Robin. The stage direction that signals his unveiling (V, 601.1) is one of the most impractical ones imaginable, both in terms of performing it credibly and also in terms of an audience's comprehension of just what is happening: "SIR RICHARD Plucks of his disguise and soe Does ROBIN". Of course, it is possible that there are two separate characters, but no entrance for Robin is shown in Act V, and it seems much more likely that Shadwell was indulging in an extremely inept way of rounding his play off. Shadwell takes the opportunity in rewriting his play to make sure that Sir Richard's identity is clear to the audience and that he is on stage on more than two occasions. Consequently, when Sir Richard first appears (in Act III as in the MS), the stage direction makes it clear that it is SirRichard who enters: "Enter Sir Richard Loveyouth in disguise". His first speech, which in the MS serves only to mystify, here seeks to clarify and inform:

Well, this disguise and my long absence
will secure me from my Wives knowledge,
I am resolv'd to try her farther. 'Tis
possible that impertinence, that vanity
and frowardness, that made me leave her,
by this time may have forsaken her.³⁵²

Sir Richard proceeds to inform Lady Loveyouth of the death of her husband, but with nothing like as much circumstantial detail, and then asks her for employment. She replies:

You speak very seasonably; for my Gentleman -
Usher dy'd last week for love of my Shoomakers
Daughter, you shall succeed him.³⁵³

352. Summers, I, pp. 218-19.

353. Ibid, p.219.

Sir Richard remains while Lady Loveyouth tells Raymund that she "can no longer be refractory to your honourable desires", and Shadwell forgets to write him in an exit. Having the post of servant to Lady Loveyouth means that Sir Richard can appear before his final transformation just to remind the audience of his existence, and so in Act IV, where the MS (336.2) merely brings on "Servants with torches Swords Spitts and fireforks", the published version adds Mr. Sneak and Sir Richard,³⁵⁴ the latter also being present to witness the fight with Raymund (MS, IV, 390.1)³⁵⁵ and making it unnecessary for Shadwell to bring Lady Loveyouth back on stage for her magnificiently melodramatic (but also rather sympathetic) lines (MS. IV, 396-47):

Noe lett him pass though hee's the greatest
Theife, ha's robd mee of my honnour and
my quiet.

The presence of Sir Richard at the beginning of Act V³⁵⁶ in the 1671 version proves something of an embarrassment to Shadwell for he is forced to give Sir Richard some of Fraylety's lines, including the important one which sets up the marriage between Lady Loveyouth and Oldpox. Although Shadwell again forgets to provide an actual exit direction for Sir Richard, he does give him an exit speech designed to prepare us for the final denouement:

'Slife! Now 'tis time to appear! I shall be
finely us'd else by this Villanous Woman. I'll
into the Town and prepare for't.³⁵⁷

On his return, he reveals himself first to Theodosia,³⁵⁸ and then at the end of the play, after all the other surprises, he reveals himself to his wife as in the MS.³⁵⁹

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354. Ibid, p.235.
355. Ibid, p.237.
356. Ibid, p.240.
357. Ibid, p.240.
358. Ibid, p.250.
359. Ibid, p.252.

The theme of the husband returning home in disguise after a long absence is as old as Odysseus, of course, but the revival of James Shirley's Hyde Park in July 1668 in a production made notable by the fact that horses were actually brought on to the stage,³⁶⁰ might have suggested to Shadwell the idea of the husband observing his wife incognito. In Hyde Park (which like The Humorists has fops and an honest suitor wooing one of the heroines), Bonavent, a merchant thought lost at sea, returns on the seventh anniversary of his departure, to find that his wife, really believing that he is now dead, is about to marry Lacy, because of his honest perseverance. The marriage actually takes place but Bonavent reveals his identity to his wife's delight before the "marriage" can be consummated. It can be seen that Shadwell owes only the bare idea to Shirley's play but he could well have seen it as an inspiration when he had to rewrite his first version of The Humorists.

It is possible that Shadwell's initial thinking about Sir Richard's role in the play was taken up with the idea of building up his audience's suspense and then by a totally unexpected dénouement achieving an effect of surprise. So he deliberately leaves Robin's presence in Act III a puzzle; we have no way of knowing who he is or whether he is telling the truth. Consequently, when Lady Loveyouth threatens to marry Raymund, there is a genuine tension; when she actually marries Oldpox, the audience (if they are particularly naive) really believe that the marriage is valid. It is possible for such theatrical coups to be achieved (the ending of Shakespeare's The Winter's Tale is an example), but it demands a much more subtle skill than Shadwell demonstrates in The Humorists. His change of tactics in the rewritten version was, therefore, in one sense probably a wise one. However, in place of the tension produced by the audience's ignorance, we have a comic security which makes the comedy much lighter; the threat to Raymund and Theodosia is made negligible (to the audience, not to the characters, of course) and the "marriage" to Oldpox and the good characters' anxieties about it are similarly incidents of little or no account. In fact, one could argue that the presence of Sir Richard throughout the second half

360. James Shirley, Hyde Park, licensed 20 April, 1632, published 1637 (A. Harbage, Annals of English Drama, rev. S. Schoenbaum, 1964, p.128). See Pepys, 11 July 1668 and Van Lennep, op.cit., p.139.

of the play alters the whole tone of it, making it more superficial and less complex in terms of audience response, an effect which many of the other major alterations also increased.

The major element added to the 1671 version of the play, while still satirical in intent, did little to alter this trend towards superficiality and comic lightness. This was the part of Sneake, in the words of the *Dramatis Personae* in the 1671 edition:

A young Parson, Fellow of a Colledge, Chaplain
to the Lady Loveyouth, one that speaks nothing
but Fustian with Greek and Latine, in love with
Bridget.³⁶¹

He is first mentioned in a piece inserted after II, 81 at the end of Raymund and Frayley's discussion of Lady Loveyouth's feelings for Raymund;³⁶² Bridget (as Frayley is called in the 1671 version) mentions Mr Sneake, her "Well-wisher" and shows Raymund a letter from Sneake which begins:

Perdurant and inconcussed Mistriss,
Tis not only my Solamen, but the Celsitude of
my felicity, that the transpiration of our
Chast Flames of Sympathetick Amity, are
mutually continuate;

and continues in a similar way. Sneake's first appearance is immediately before the rewritten section involving the first entrance of Sir Richard Loveyouth or Robin in the MS (III, 135.1).³⁶³ Bridget tells Sneake that he will "overset" her with learning, he smells "so strong of the University", and he proceeds to woo her in terms similar to those of his letter. It is he who greets the disguised Sir Richard and not a servant as in the MS. Shadwell then forgets to provide him with an exit. Sneake's next appearance is with Sir Richard, now a servant to Lady Loveyouth, when they enter with the other servants to search for the "thieves" who have disturbed Lady Loveyouth in the garden (MS IV, 336.2).³⁶⁴ A servant says to Sneake:

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361. *Infra*, p. 538.

362. Summers, I, pp. 203-04.

363. *Ibid*, p. 218.

364. *Ibid*, pp. 235-36.

If it be the Devil, Mr. Parson, we'll turn you loose to him, you take pay to fight against him; we are but Volunteers.

and Sneake threatens to conquer the devil "Syllogistically in Mood and figure" and proceeds to conjure much to the dismay of the servants who, very down-to-earth, believe that

your best way is to take the great Bible in the Hall and fling at his Head.

They then all go out, to return in time to fight Raymund (MS, IV, 384.1), though Sneake disappears as soon as the fighting starts: "Nay, now you are in Combat, I'll leave you ---" ³⁶⁵ In Act V, because of the drastically altered plot, Sneake's part becomes more important. This can be seen in the passage inserted after MS, V, 293.1, ³⁶⁶ where Sneake again woos Bridget in incomprehensible language, deigning to translate eventually into "I would make you my Spouse". When Bridget asks, "Would you lose your Fellowship" (for only single men could hold such office), he retorts that he is "presented to a Benefice worth six on't". Bridget, denying him "nothing that's reasonable", makes one condition, and that is that he must marry Brisk and Drybob to ladies in vizor masks. Sneake, since she commands, makes "no haesitation or dilatory scruple" and leaves, so that Bridget can tell Theodosia of her plans. The role of the Parson in the MS is naturally taken over by Sneake, so he appears with Oldpox at MS, 391.2 ³⁶⁷ and then finally with the group of married couples near the end of the play ³⁶⁸ and, having asked Brisk and Drybob whether they are both satisfied with their marriages, discovers to his horror that he has married his beloved Bridget to Brisk. Sneake's last speech "keeps up his humour" in the best Shadwellian manner:

O tempora! O mores! Would you serve me thus? I shall not live to endure it, I shall suddenly expire, and Ἐν ἑσθραυτοῦ γὰρ μίθητω πῦρ.

365. Ibid, p.237.
366. Ibid, p.246.
367. Ibid, p.248.
368. Ibid, p.250.

As can be seen, the addition of Sneake adds nothing to deepen the play; the anti-clerical satire is negligible and the humour, though quite amusing, is of a very superficial kind. Like the other alterations to the play, the part of Sneake detracts from the comic seriousness which is the mark of the MS version of The Humorists.

In a way, the development of the parson in the MS into that of Sneake in the 1671 version can be seen as an attempt to compensate for the drastic diminution of Curteous into Errant. Not only does the 1671 version abridge Curteous's part in Act I, but it also omits altogether her part in Act III. Errant, then, is a shadowy figure, whose complex role in the play as a link between the world of the whores and the world of Lady Loveyouth is limited to a single reference to Theodosia in Act I and the brief sequence in Act II, during the Baylies scene. Not only is the full-blown character of Curteous, with her "Of my profession quoth hee", lost, but also the important reference to her being "att my Ladie Loveyouths, the widdowes to sell some of my little Commodities" (MS, I, 86-87). In the 1671 version she sells only secondhand clothes and assignations; in the MS version in Act I alone there is added to that the establishment of her role as bawd, and in Act III, the MS develops through her the important thematic link between lust, disease and cosmetics. Curteous the cosmetician who claims to "repair ruinous faces" is seen as an equivalent to Pullin the quack doctor who claims to repair ruinous and rotten bodies; both are also associated with lust. Curteous is a bawd responsible to a degree for causing the diseases which Pullin cures and it is clear that she fulfils a similar function for Lady Loveyouth:

This is not all my buisnesse, ther's a
pretty accomplisht Gentleman that has a
greate Passion for your Ladieshipp,

she says (III, 255-56). But more serious still is the loss of her comments about the cosmetic preparations that she sells (for example, the horror of the casual "I once knew a Gentleman flux'd but with kissing a Lady Just after she had washed, and the Lady lost one of her Eyes too with it". III, 220-21), comments which link vanity and disease through their common reliance on preparations of mercury, which link Oldpox's covering up of his disease with Lady Loveyouth's covering up of her age, and which bring together the lust of Oldpox and the lust of Lady Loveyouth. It is the omission of such striking and thematically crucial speeches that makes the 1671 version of The Humorists so much inferior to the original version.

It is very difficult to see why Curteous's part in Act III was cut, apart from the fact that it is fairly self-contained and therefore relatively easy to omit. Perhaps an incident described by John Evelyn³⁶⁹ provides a clue. Evelyn had "caused Mr. Gibbon to bring to Whitehall his excellent piece of Carving". The king was so impressed that

he commanded it should be immediately carried to the Queenes side to shew her Majestie, so it was carried up into her bed-chamber, where she and the King looked on & admired it againe But when his Majestie was gon, a French pedling woman, one Madame de boord, that used to bring peticoates & fanns & baubles out of France to the Ladys, began to find faults with several things in the worke, which she understood no more than an Asse or Monky; so ... I caused the porters ... to carry it to the Chamber againe, finding the Queene so much govern'd by an ignorant french woman.

This "ignorant french woman" with the appropriate sounding name was Madame Henriette de Bordes d'Assigny, one of the queen's dressers in 1670. It is possible that the part of Curteous was construed as an attack on her and that, through her influence with the queen, she was able to insist on the part being altered. It is also possible, however, that the cosmetic sequences were cut not because of their association with Curteous but because they involve Lady Loveyouth, as will be shown later. Another thing that is puzzling is the change of name from Curteous to Errant. Perhaps Errant, associating as it does the ideas of mobility and sin, seemed a more appropriate name than Curteous for someone described by Raymund as "A Ranger of the game, A very Baud Erant" (I, 97), but the irony of such an irascible personality being known as Curteous is of course lost. In a similar way, perhaps, Fraylety seemed an inappropriate name for the loyal waiting woman,³⁷⁰ particularly when several of Raymund's

369. The Diary of John Evelyn, 1 March 1671.

370. See, however, Lady Cockwood's remark to Courtall about Sentry, her woman (Etherege, She Would If She Could, ed. Charlene M. Taylor, 1973, II, ii, 71-73): "On my conscience she is very sincere, but it is not good to trust our reputations too much to the frailty of a servant."

cutting remarks about the mercenary nature of waiting women were omitted, and Bridget seems to have been a favourite maidservant's name for Shadwell, since he also uses it for Lady Vaine's maid in The Sullen Lovers and for Lady Gimcrack's maid in The Virtuoso. It also, of course, had the seal of approval through having been used by Ben Jonson (in Every Man In his Humour). I can think of no reason at all for altering Trim to Friske, unless it be that Friske rhymes with Brisk or that Friske has certain indecent associations that Trim does not possess. The alteration of Oldpox to Crazy is a much more interesting change, for the name "Oldpox" is so appropriate to the character's role in the play and also central to one of the play's main themes.

In the Preface to The Humorists, Shadwell wrote:

I must confess it were ill nature, and below a man,
to fall upon the natural imperfections of men, as of
Lunaticks, Ideots, or men born monstrous.³⁷¹

He developed the same idea more fully in his Dedication to The Virtuoso, where he wrote:

Natural imperfections are not fit Subjects for
Comedy, since they are not to be laugh'd at, but
pitied.³⁷²

It is possible to misinterpret the character of Oldpox in such a way as to see his disease as his "humour", rather than seeing his humour as being, as Raymund so clearly puts it, that of a man who is "in love with all woemen" (I, 103). The name Oldpox itself suggests an emphasis on his bodily afflictions rather than on his "humour", and certainly we are not allowed to forget for a minute the fact that he is suffering from the pox. Maximillian E. Novak, in his commentary on the Preface to Dryden's An Evening's Love, suggests that:

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371. Infra, p.528.

372. The Virtuoso, Dedication, lines 44-45.

In arguing that his opponents ... were unsuccessful in writing the comedy of humours, Dryden may have been indicating ... Shadwell's use of farcical elements, ... and his use of a character like Crazy ..., a person suffering from venereal disease and hence a figure suffering from a natural infirmity rather than a humorous character.³⁷³

It is possible that Shadwell, conscious of such an accusation, deliberately tried to pre-empt it by altering the emphasis in the name of the character from the natural infirmity in Oldpox to the state of mind (Crazy) which led to it. However the change of name might have some topical significance. I am not seriously considering that Shadwell would have dared to base Oldpox on such a powerful figure as James, Duke of York, though the Duke's reputation for being poxed might have had something to do with the change in Oldpox's name. It was widely rumoured that the Duke contracted syphilis (or, according to Gramont, nearly contracted syphilis) through the jealousy of the Earl of Southesk. The Earl, according to Pepys,

finding /his wife/ and the Duke of York ... too kind, did get it out of her that he did dishonour him; and so he bid her continue to let him, and himself went to the foulest whore he could find, that he might get the pox; and did, and did give his wife it on purpose, that she ... might give it the Duke of York; which she did, and he did give it the Duchesse; and since, all her children are thus sickly and infirm.³⁷⁴

Whether the story was true or not, the existence of the rumour and the

373. The Works of John Dryden, X, p.460.

374. Pepys, 6 April 1668; Latham and Matthews (Pepys, IX, p.155, n.1) mention Burnet's version of the story (Burnet, i, 406) and quote the anonymous An historicall poem, lines 5-6: "But now Yorkes Genitalls grew over hot / with Denham and Coneig's infected pot". Gramont (pp. 164-67) tells the story in much more detail with some added ironies, but claims that the joke was eventually on Southesk, since James ended his affair with Lady Southesk before she could infect him. Henri and Barbara van de Zee, in William and Mary (1973), pp. 58-59, 499 discuss the question of the Duke and Duchess of York's health, mentioning the several foreign diplomats in London who allude to the Duke's syphilis in their despatches and describing the sores that eventually obliged the Duchess to retire from public.

Duke's notoriety as a womanizer would no doubt make him sensitive enough to be offended if he thought that Shadwell was portraying him. However, there were many other subjects who might have provided a model for the portrait of Oldpox. For example, on 13 July 1667, Pepys heard (incorrectly) that "Lacy lies a-dying of the pox". Lacy had already been the subject of Shadwell's satire in a passage excised from the published version of The Sullen Lovers,³⁷⁵ and would have seemed a possible candidate for the model for Oldpox were it not for the fact that there are several others who have even greater qualifications. Sir Carr Scroope, for example, has many of the characteristics of Oldpox, although he also has much of Drybob in him. D. M. Vieth describes him thus:

One remembers Sir Carr Scroope as the feckless fop who, though half blind and repulsively ugly, sent his amatory verses to countless women and was so absorbed in writing poetry that he fought in rhyme rather than with his sword.³⁷⁶

Scroope (1649-1680)³⁷⁷ was the object of several satires in the years following 1675 when he was referred to as "the purblind knight" in Rochester's "An Allusion to Horace"³⁷⁸ and replied in a bitter portrait of Rochester in "In Defense of Satire".³⁷⁹ Rochester's reply ("On the Supposed Author of a Late Poem 'In Defense of Satire' "³⁸⁰) is quite vicious, suggesting that satire has divine authority.

For God made one on man when he made thee .

He goes on:

A lump deform'd and shapeless wert thou born,
Begot in love's despite and nature's scorn,
And art grown up the most ungraceful wight,
Harsh to the ear and hideous to the sight;
Yet love's thy business, beauty thy delight.

375. See R. Perkin, "Shadwell's Poet Ninny".

376. D. M. Vieth, Attribution in Restoration Poetry, p.167.

377. DNB, "Sir Carr Scroope".

378. Complete Poems of John Wilmot, Earl of Rochester, ed. Vieth, p.126, line 115.

379. Lord, op.cit., pp. 364-70.

380. Complete Poems of Rochester, pp. 132-33.

After referring to Scroope's "grisly face" and calling him "an ugly beau garcon", he dubs him "love's scarecrow". Rochester's next attack on Scroope was in his "On Poet Ninny"³⁸¹ (a reference to the character of that name in Shadwell's The Sullen Lovers), where he refers to Scroope's "craz'd head" and attacks him in a contemptuous couplet:

Thou art a thing so wretched and so base
Thou canst not e'en offend but with thy face.

Rochester was not the only wit to satirize Scroope, for Buckingham's poem "A Familiar Epistle to Mr. Julian, Secretary to the Muses"³⁸² also attacks him, comparing him, "Known by the name of the hard-favor'd face", with Don Quixote as being, though unfortunate, "Undaunted in attempts of wit and love". Buckingham also refers to the carbuncles on his "fiery cheeks" and the fact that Scroope was so ugly that the least that could happen to pregnant women who met him in the street was that "they should miscarry with the fright". The poem goes on to describe the love poems that Scroope ("Strephon") writes:

There's not a nymph in city, town, or Court,
But Strephon's billets-doux have made 'em sport.
Still he loves on, yet still as sure to miss,
as they who wash an Ethiop's face, or his.

Finally, in a vitriolic climax, Buckingham isolates factors in Scroope's character that are reminiscent of Drybob rather than Oldpox:

Laugh at him, justle him, yet still he writes:
In rhyme he challenges, in rhyme he fights.
...
His brother murder'd and his mother whor'd,
His mistress lost, yet still his pen's his sword.

If Sir Carr Scroope's ugliness, his carbuncles and his humour of being in love with all women make him a promising possibility as a model for Oldpox, those characteristics of Oldpox which Scroope lacked could be

381. Ibid, pp. 141-42.

382. Lord, op.cit., pp. 387-91.

found in one of the court wits, Henry Savile (1642-87).³⁸³ Savile, appointed by the Duke of York a gentleman of the bedchamber in 1665 and a favourite of the Duchess of York,³⁸⁴ was notorious for his debauchery. J. H. Wilson says that he was forever drunk and forever purging and that Godfrey the apothecary saw him as often as the drawers at Lockets.³⁸⁵ Savile was a member of the group known as "the Ballers", whose behaviour Pepys records (30 May 1668):

Fell into the company of Harry Killigrew, a rogue, newly come back out of France but still in disgrace at our Court, and young Newport and others, as very rogues as any in the town, who were ready to take hold of every woman that came by them.... Lord, their mad bawdy talk did make my heart ake. And here I first understood by their talk the meaning of the company that lately were called "Ballers", Harris telling how it was by a meeting of some young blades ... and my Lady Bennet /a well-known procuress/ and her ladies, and there dancing naked, and all the roguish things in the world.

Savile was not the only member of the Duke and Duchess of York's household notorious for his debauchery. Sir Richard Powell, Gentleman of the Horse to the Duchess, was clearly well known for his infirmities. The reference to his venereal disease in Marvell's "Last Instructions to a Painter" is very pointed:

Last then but one, Powell, that could not ride,
Led the French standard, welt'ring in his stride.
He, to excuse his slowness, truth confess'd
That 'twas so long before he could be dress'd.³⁸⁶

The picture of Powell, unable to walk properly because of the effects of the French disease, is very reminiscent of Oldpox, constantly stumbling and hurting his shins. However, similar in many respects to Oldpox as

383. DNB, "Henry Savile".

384. Pepys, 17 November 1665: "the Duchesse herself is fallen in love with her new Maister of the Horse, one Harry Sidny, and another Harry Savill."

385. J. H. Wilson, The Court Wits of the Restoration: An Introduction (Princeton, 1948), p.67.

386. Lord, op.cit., p.111.

are Lacy, Scroope, Savile and Powell, two other well-known personalities of the time are even more likely models for Oldpox. These are John Sheffield, 3rd Earl of Mulgrave and Henry Jermyn, late Baron Dover.

John Sheffield, 3rd Earl of Mulgrave (1648-1721)³⁸⁷ succeeded his father as Earl in 1658, was made captain of a troop of horse in June 1667,³⁸⁸ and eventually in February 1673 became Gentleman of the Bedchamber to the King. The problem about identifying Mulgrave as a model for Oldpox lies in the fact that all the evidence which makes him such an ideal candidate dates from about 1675; however, if we accept the proverb about leopards never changing their spots, it seems likely that Mulgrave was displaying many of the characteristics mentioned below around the time when Shadwell was writing The Humorists. Lord refers to "the close association between Dryden and Mulgrave, which dated from 1675".³⁸⁹ It is almost certain that Dryden and Mulgrave would have been acquainted before that time, since Mulgrave's official appointments would have kept him in court circles. Evelyn (5 October 1672) refers to Mulgrave as one of the guests when he dined at Lord Clifford's and Pepys (26 September 1668) . . . places Lockett's "great new ordinary" as being "by my Lord Mulgrave's" at Charing-Cross, as if Mulgrave even at that time was well-known. If Mulgrave and Dryden were close as early as 1670, it is tempting to see Shadwell presenting travesties of both in the characters of Oldpox and Drybob. However, there is insufficient evidence to provide any real support for such a conjecture. Suffice it to say that several satires written between 1675 and 1679 point to characteristics of Mulgrave that are also to be seen in Oldpox. Sir Carr Scroope's "In Defense of Satire",³⁹⁰ referring to Mulgrave as "Grandio", writes:

Grandio thinks himself a beau garcon,
Goggles his eyes, writes letters up and down,
And with his saucy love plagues all the town,
Whilst pleas'd to have his vanity thus fed,
He's caught with Gosnell, that old hag, abed.

387. DNB, "John Sheffield, 3rd Earl of Mulgrave".

388. Calendar of State Papers Domestic, 1667, p.183.

389. Lord, op.cit., pp. 398-99.

390. Ibid, pp. 364-70.

Etherege in his satirical poem, "Ephelia to Bajazet",³⁹¹ highlights Mulgrave's complacent view of himself as the lover supreme, and Rochester in his "A Very Heroical Epistle in Answer to Ephelia" adds more fuel to the flames by having Bajazet (Mulgrave) say to Ephelia, "Whate'er you gave I paid you back in bliss!"³⁹² In fact, Mulgrave portrays himself as the great lover in a way only slightly less extreme in his and Dryden's poem, "An Essay upon Satire", where he refers to himself as "learn'd in those ill arts that cheat the fair" (line 195).³⁹³ The vituperative "My Lord All-Pride",³⁹⁴ probably by Rochester, is more reminiscent of Oldpox than any of the other satires. The disease imagery of the opening couplet recalls Oldpox's horrific symptoms:

Bursting with pride the loath'd impostume swells;
Prick him, he sheds his venom straight and smells.

It goes on to restate with more vigour the accusations levelled against Mulgrave in the other satires mentioned:

Against his stars the coxcomb ever strives,
And to be something they forbid, contrives.
With a red nose, splay foot, and goggle eye,
A ploughman's looby rien, face all awry,
With stinking breath and every loathsome mark,
The Punchinello sets up for a spark.
With equal self-conceit, too, he bears arms,
But with that vile success his part performs
That he burlesques his trade, and what is best
In others turns, like Harlequin, to jest.

Here we see Oldpox's ugliness, his conceited belief in his own attractiveness, and in addition his lack of prowess with the sword. The final line of the poem adds yet another element, and a most important one; it implies that Mulgrave suffered from the pox:

This Knight o'th'Burning Pestle makes us sport.

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391. Ibid, pp. 342-44.
392. Complete Poems of Rochester, pp. 113-15.
393. Lord, op.cit., pp. 396-413.
394. Complete Poems of Rochester, pp. 142-43.

Rochester's poem, then, if only it had been written nine years before, would have provided significant evidence to support the suggestion that Shadwell had Mulgrave in mind when he was creating the character of Mulgrave; nonetheless, it still provides an interesting possibility.

A still more likely possibility is Henry Jermyn. (1636-1708)³⁹⁵ the nephew of the elderly rake of the same name, the very pro-French Earl of St. Albans who was one of the negotiators of the secret treaty of Dover in 1670. This powerful earl adopted his nephew as his heir and the younger Jermyn became the Duke of York's Master of Horse in 1660. The adopted heir shared his uncle's tastes and soon developed a reputation for gambling and debauchery. As early as December 1660,³⁹⁶ he was rumoured to be married to the Princess Royal, a rumour that was, of course, untrue. On 17 August 1662, he was involved in a duel with Thomas Howard; Gramont describes the reason in his usual vivid fashion. Thomas Howard gave a party in honour of Lady Shrewsbury which Jermyn attended:

Not content with acting the little tyrant at a party which had not been given for him, once he had drawn the Countess' languishing glances upon himself, he exhausted his stock of vulgar pleasantries and the very slender fund of irony which he possessed in ridiculing the entertainment and laughing the music to scorn.³⁹⁷

Consequently, Howard challenged Jermyn. In the ensuing duel, one of the seconds was killed and Jermyn was seriously wounded, not surprisingly if, as Pepys reports,³⁹⁸ Howard and his second, Cary Dillon, "had armor on, that they could not be hurt, so that one of their swords went up to the hilt against it". This slightly farcical element and the fact that Lady Shrewsbury was also the cause of a much more recent and more notorious duel (Buckingham's in 1668) could well have brought Jermyn's duel to Shadwell's mind as he was writing The Humorists. Like Oldpox, Jermyn seems to have had "an affection nay A veneration for the whole sex",³⁹⁹ for there are reports of his love for and his affairs with

395. DNB, 'Henry Jermyn'.
396. Pepys, 21 December 1660.
397. Anthony Hamilton, Memoirs of the Comte de Gramont, trans. P. Quennell, Intro. C. H. Hartmann. (1930), p.114.
398. Pepys, 19 August 1662.
399. The Humorists, I, 104-05.

other women. For example, on recovering from his wound, he made unsuccessful advances to Anthony Hamilton's sister,⁴⁰⁰ and later, after being in disgrace over his affair with Lady Castlemaine, he was reported⁴⁰¹ to have been drawn back to court by the report of Miss Jennings' beauty. Like Oldpox, Jermyn's health seems to have been thought worthy of note, for at about the time of his affair with Lady Castlemaine, for a wager of £500, he rode a horse along a road for twenty miles in less than an hour, with ill effects upon his health.⁴⁰² Gramont describes Jermyn in a not very complimentary way:

He was small; he had a big head and spindle shanks; his features were not exactly disagreeable, but there was much affectation in his bearing. His wit consisted only of a regular sequence of remarks, which he employed, now in an ironic sense, now to make declarations of love, just as the occasion determined. This, in short, was all the basic merit of a man so redoubtable in his amorous intrigues.⁴⁰³

Further arguments for supposing that Jermyn provided the basis for the portrait of Oldpox relate to his Catholicism, his closeness to the Duke of York, and, most important of all, his relationship with Lady Castlemaine, all of which are discussed below. It is particularly interesting, however, in view of what has been said, to see the King having to step in in 1673 to prevent a duel between Jermyn and Mulgrave over a trifling quarrel.⁴⁰⁴

Whether Shadwell intended to satirise any of the people mentioned above or not, the fact remains that not only was Oldpox's name changed to Crazy but also his part in the play was considerably shortened and made less interesting. For example, Oldpox's instructions to Curteous on her exit in Act I, 229-30, "to commend me often for some thing or other, as for my Youth and health^{etc,} and let her know I have a passion for her, you understand me", are omitted in the 1671 version and yet they add considerably to the characterisation of Oldpox, reinforcing his humour and ridiculing it in a most effective way. Thematically the link in Oldpox of love and money is very important in the play, yet here again the 1671 version omits such references as those in

400. Memoirs of Gramont, p.136.

401. Ibid, pp. 254-56.

402. DNB, 'Henry Jermyn'.

403. Memoirs of Gramont, p.101

404. DNB, "Henry Jermyn".

II, 190: "To be taken Just now as I was goeing to marry a fortune" and, more important, at V, 76-77, "There is noe such salve for the wound of an Estate as a Rich widow". Not only are these important thematically and important as complicating factors in the characterisation of Oldpox, but their omission makes pointless the gibes levelled against Oldpox at the very end of the play in both versions:

Yett this 'is better Oldpox then marrying a widdow that has made over all her Estate, ha, ha.

A few of the cuts made in Oldpox's lines might have been made because the lines were thought to be obscene or in poor taste, and several of Oldpox's short interpolations (II, 417, 462-67, 492, 498 for example) might have been omitted as an aid to the actors in learning their lines, a task that was clearly beyond them even in the simplified form of the play that was eventually performed. Even allowing for such considerations (and the last mentioned point is scarcely overwhelmingly convincing), the fact remains that Oldpox's part is simplified, abbreviated and distorted for no obvious reason.

The part of Button, Drybob's mistress, is lost without trace in the published version, the resulting hiatus being filled by the development of Oldpox's mistress, Mrs Striker, who is mentioned only incidentally in the MS version. The substitution of Mrs Striker for Mrs. Button does make it slightly easier for Shadwell to alter the ending of the play and also enables him to indulge in a few pointed remarks about cuckolds. Possibly it could be argued, too, that Striker provides a more effective contrast for Friske than Button does for Trim. However, in making the substitution of one whore for another, Shadwell also altered the nature of the relationship between the whores, making it much less subtle and also less relevant to his themes. For example, when Button and Trim first appear on stage (I, 313, 328), their rivalry is politely kept in rein. We find Button (I, 331) saying through gritted teeth to Oldpox, "How came she here" and immediately producing a double take as she turns to Trim, "Your Servant Maddam Trim"; this no doubt clearly pretended politeness is continued in Button's line (334), "Maddam Trim tis an Age since I saw you" and Trim's reply, "I think the last time was in the Mulbury Garden". The hostility between the two emerges very gradually during their "bidding" for Oldpox until (at 374) Button replies to Trim's question, "How doe you like my new pointe here", by claiming to have "as good a one att home". Button then makes a tactical error by asking Trim what she thinks of

her petticoat, an opportunity which Trim seizes with considerable satisfaction:

Truely I love to speake my minde, I dont
like it att all.

Even here the hostility is kept under control and because of this is amusing. The rivalry then moves on to another level, that of sexual innuendo, moving from Trim's "delicatst white Sattin Bedd" through Button's "large paire of Silver Candle-sticks Guilt" to Trim's "Philigrine Caudle Cupp". Eventually Trim's smug mention of her coachman leads to a crack in Button's veneer and she snaps, "Ay ay there are some that could keepe Coaches too if they doe as others doe Maddam Trim, let me tell you that." Trim allows hostilities to develop in a more overt way with her very superior retort,

I doe not know but I beleive Maddam
Button - they would if they could,

but the relationship immediately subsides to its normal level of covert bitchiness, this time with Trim's attempts to gain an advantage by offering Button a ride in her coach allowing Button to crush her with her triumphant:

Noe I thank you Maddam, I have a Coach
Waites below, A Coach with A Coronett to Ile
assure you that.

Throughout the scene, the relationship between the two whores has been developed consistently and amusingly and with some subtlety. The equivalent section in the 1671 version is less full but also much cruder and without the same sense of progression. Here almost immediately we find Friske saying of Striker, "I wonder for my part Madame Flirts should have no more breeding than to interrupt us",⁴⁰⁵ and the two are soon bickering openly:

Striker Lord, Madam Friske, cannot you let one
speak a word with ones Friend?
Friske Your friend, alas poor soul, sure I may
pretend to as much interest in him as you can.
Striker How's this? you pretend! 406

The way in which this version leads into the bidding ensures a much more overtly hostile (and therefore theatrically less effective)

405. Summers, I, p.199.

406. Ibid, p.200.

sequence, where they simply disparage each other's possessions. The exchange over the coaches is handled much less felicitously, too:

Striker I have a Hackney waiting below
Friske O fie! a Hackney! I hate 'em all they
 are so uneasie: I have a Coach with a Coronet
 waits for me.
Striker Ay, ay, there's some could borrow Lords Coaches
 too, if they would do as others do, Madam Friske,
 let me tell you that.
Friske I don't know, Madam Striker, but I believe they
 would if they could.
Striker Well, well, I like a Hackney.⁴⁰⁷

Gone is the sense of climax which this encounter produced in the MS version; instead we are left with a rather shapeless incident between two rude women. The similar sequence in Act III (lines 483ff.) where the two whores perform a similar outbidding ritual, this time to impress Theodosia, is left very much as it stands,⁴⁰⁸ but Act V, 294-346 where Button and Trim regale Fraylety with tales of their possessions is omitted altogether in the 1671 version. This sequence not only reinforces the theme of material wealth in the play and the idea that the whores' whole raison d'être lies in their material possessions, but it also makes much more pointed (even poignant?) the ending of the play when all their possessions are stripped from them. The relationship between the two in this encounter with Fraylety is in keeping with what we have seen earlier, but their rivalry is much more friendly as they have no one of importance to impress and they have nothing to gain. What we see here (as at the end of the play) is almost a closing of professional ranks, an attitude which is maintained in the following section when Theodosia appears (lines 347ff.) apart from one minor altercation over which is the better bred of the two. In the 1671 version this brief reference is blown up into a ten line full scale row in which Theodosia is forced to intervene:

May, pray Ladies! Pray keep the peace. Come,
 have but a little patience, and I will give Audience
 to both; but no more contention, I am in haste.⁴⁰⁹

The content of the rest of this sequence is considerably altered in the 1671 version by its need to alter the end of the play, but the

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407. Ibid, p.201.

408. Ibid, pp. 225-26.

409. Ibid, p.247.

already overt bickering between the two whores is allowed to boil up at the end of this sequence in a way which is neither necessary to the plot nor theatrically very entertaining; as the two leave Theodosia, the following ensues:

Striker Why sure you han't the confidence to take
place of me, have you Mrs. Whirliwigg.
Friske Prethee Pusse be quiet, I know what I do.
Striker Avoid you Strumpet, I am the Mother of Children.
Friske Then stay there thou grave Matron. - EX.
Striker She has got it, well I was never so
affronted in my life, I could tear her heart
out: I'll be reveng'd if I live - EX. Striker⁴¹⁰

The MS, as has been said, has an ending to the play which makes us feel not a little sympathy for Button and Trim, but it also provides a final little touch which maintains the relationship between the two: (V,627-40):

BUTTON If they returne not soone Madam Trim
wee must e'ne provide our Selves with other
servants.
TRIM Indeed Madam Button I have two or three already,
what good did your honour doe you (as you call it)
to keepe to one.

The rivalry is maintained but it is maintained on a fairly subtle level and one which is both theatrically effective and in keeping with the themes of the play; when love is seen as a commercial proposition, then honour is not merely irrelevant, it is positively an encumbrance. The end of the play in the 1671 version⁴¹¹ as it involves Friske and Striker is far less satisfactory. Friske is married to Drybob by trickery, and Brisk reveals that she is pregnant by him. Striker arrives on the scene for no particular reason except to revile Oldpox for marrying Lady Loveyouth instead of herself:

Marry'd say you? Ah false man! have you us'd me
thus? Did I for this yield up my honour to you,
and you promis'd me to marry me after the
death of my Husband; who is in a deep
consumption! Ah villainous man! I will have
thee kick'd and beaten.

410. Ibid, p.248.

411. Ibid, pp. 250-53.

When Crazy discovers that Lady Loveyouth has made over her estate, Striker vindictively tells him, "Thou art serv'd right for thy falshood to me", and finally is able to reject Crazy in no uncertain manner:

Crazy Sweet Madam Striker, receive me into
your favour; for upon my honour, tho'
I marry'd her, I intended to reserve the
whole stock of my affection for thee.

Striker Get thee gone, thou wicked fellow, I will
have none of thee; thou has declar'd thou
hast the Disease: Get thee gone, I tell
thee I will have thee kick'd.

There is no development of the relationship (such as it is) between Friske and Striker, and neither are they as thematically important as the two whores are at the end of the MS version. Their roles in the 1671 version are merely crudely comic by comparison with those in the earlier play; much is lost by the changes in their roles and very little is gained.

The reasons for some of the alterations involving the whores are difficult even to conjecture, though several changes are clearly necessitated by the pressure on Shadwell to alter the end of the play, as we shall see later. It is possible, too, that pressure from another source caused Shadwell to divest Drybob of his mistress. There can be little doubt that the very name Drybob would call to people's mind the name of Dryden. The rivalry between Shadwell and Dryden for the patronage of the Duke of Newcastle, and the literary arguments of the two poets have already been mentioned, as has the probability that Dryden was satirised in The Sullen Lovers and possibly even in The Royal Shepherdess in the character of Neander. Michael Alssid cogently argues⁴¹² that Drybob is not only reminiscent of Dryden in name, but also in other ways, notably in the association (not an unusual one) of love and poetry in both:

Drybob tries pleasing women with his poetry (as Dryden was often accused of doing with his romantic plays), but Drybob is a hopeless poet and lover.

The phrase "dry bob" referred normally to a sharp blow that does not break the skin, and metaphorically to a bitter taunt, an apposite name therefore

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412. Michael W. Alssid, "Shadwell's MacFlecknoe", pp. 396-97.

for one of Drybob's pretensions, but carrying with it the implication of ineffectuality. An extension of the metaphoric use of the term is seen in an anonymous poem of 1671, "A Ballad called the Haymarket Hectors", where the phrase, used in reference to King Charles II and Nell Gwynne, means "coition without emission":

And he, our amorous Jove,
While she lay dry-bobb'd under
To repair the defects of his love,
Must lend her his lightning and thunder.⁴¹³

The implication of lack of potency, or at least of fertility, makes the name all the more appropriate, for Drybob's love-making first to Theodosia and finally to Button is totally unsuccessful. The association of both the name and idea with John Dryden can be seen in Rochester's poem "An Allusion to Horace".⁴¹⁴ This poem was written, according to Vieth⁴¹⁵, in the winter of 1675-76 and it could well be, as Alssid remarks, a direct reference to The Humorists.⁴¹⁶ Rochester writes:

Dryden in vain tried this nice way of wit,
For he to be a tearing blade thought fit.
But when he would be sharp, he still was blunt:
To frisk his frolic fancy, he'd cry, "Cunt!"
Would give the ladies a dry bawdy bob,
And thus he got the name of Poet Squab.

Dryden's lack of prowess in making love is satirised, along with many other of his reputed characteristics, in The Rehearsal, where Bayes discusses Amaryllis with Johnson and Smith; the exchange had added point when the play was first produced because the part of Amaryllis was played by Anne Reeves, who was widely assumed to be Dryden's mistress. The exchange, in which Bayes, like Drybob, assumes that the word is the action, begins thus:

BAYES You must know, she is my mistress.
JOHNSON Then I know another thing, little Bayes, that
 thou hast had her, egad.
BAYES No, egad, not yet; but I'm sure I shall⁴¹⁷
 for I have talked bawdy to her already.

413. Lord, op.cit., p.169

414. Complete Poems of Rochester, p.124

415. Ibid., p.120.

416. Alssid, "Shadwell's MacFlecknoe", p.396.

417. Buckingham, The Rehearsal, ed. Falle, p.264.

Bayes then proceeds to describe the way in which he talked bawdy by punning on the words "ma vie" (my life) and "mon vit" (my penis), claiming that in this way he "named the thing directly to her". He also admits that he is "kept by another woman in the city". Certainly it is possible to argue that Drybob lacked one of the characteristics of both Poet Squab and Bayes; Drybob, one feels, is too squeamish and naive to be obscene even in the incompetent way the other two are. However, it is interesting to compare Bayes' fondness for French phrases with Drybob's love of things French. There are other traits that his enemies claimed were characteristic of Dryden that are also apparent in Drybob. For example, Drybob's cowardice and incompetence as a swordsman is reflected in the description in The Friendly Vindication of Mr. Dryden From the Censure of the Rota by His Cabal of Wits, where Dryden is shown

meekly falling into a swoond almost
past recovery by tweaking of his Nose. 418

Shadwell's The Medal of John Bayes (written twelve years after The Humorists) is even more scathing about Dryden's cowardice and lack of fighting prowess. He implies that it was fear of having to fight a duel with Sir Robert Howard that caused Dryden to "expunge" the "scandalous Preface", A Defence of an Essay of Dramatick Poesie, which prefaced the second edition of his The Indian Emperor in 1668.

'Gainst him a scandalous Preface didst thou write,
Which thou didst soon expunge, rather than fight,

wrote Shadwell, in reference to the fact that the Defence was later cancelled from most copies of that second edition, never to re-appear in any subsequent seventeenth century reprint or edition.⁴¹⁹ Elsewhere in The Medal of John Bayes, Shadwell is even more scathing:

None can so well the beating part sustain.
Though with thy Sword, thou art the last of Men. 420

While the reference to "the beating part" is perhaps more reminiscent of Brisk in The Humorists (see III, 90ff. where Brisk describes how he affronts his enemy by letting him kick him), it nonetheless accuses

418. Dryden: The Critical Heritage, p.68

419. Summers, V, p.255. See also Works of John Dryden, IX, pp. 295-96, 306.

420. Summers, V, p.253.

Dryden of demonstrating the sort of incompetence in swordplay that Drybob shows in his duel with Oldpox at the beginning of Act III.

We have seen one way in which the portrait of Dryden in The Rehearsal is similar to the character of Drybob in The Humorists; the two portraits have other elements in common. The first line that Bayes speaks, for example, could well have been spoken by Drybob:

Your most obsequious, and most observant,
very servant, Sir.⁴²¹

It is perhaps inappropriate to suggest that Bayes' "book of drama commonplaces, the mother of many other plays"⁴²² has any connection with Drybob's habit of stealing words and phrases from Ben Jonson, though it is perhaps significant that it is Drybob who indignantly accuses Oldpox when he steals a line from a play of Dryden's (The Humorists, III, 334-34). This little incident brings to mind Samuel Butler's trenchant remark about Dryden:

He complained of B. Jonson for stealing forty
scenes out of Plautus. Set a thief to find
out a thief.⁴²³

Bayes' claim that he writes

for some persons of quality ... that understand
what flame and power in writing is,⁴²⁴

recalls not only Dryden's "I feed a flame within", so beloved of Oldpox, but also Drybob's language when he asks Fraylety (Humcrists, II, 133-34):

But pray how does Theodosia receive or entertaine
my Love, noe, noe, my Flame, Flame, ay, Flame,
that's well enough exprest to, hah.

Another characteristic of Drybob's, one of the main symptoms of his

421. The Rehearsal, p.260.

422. Ibid, p.261.

423. Samuel Butler, "Miscellaneous Observations", in "Hudibras" and Selected Other Writings, ed. J. Wilders and H. de Quehen (Oxford, 1973), p.285.

424. The Rehearsal, p.267.

humour, is illustrated by this example, and that is his habit of praising his own conceits and expressions. This too is characteristic of Bayes in The Rehearsal, where, for example, in Act III, Bayes, while listening to his own play, picks out a particular expression:

"Held the honour of your company!" prettily expressed:
 "held the honour of your company!" gadzookers,
 these fellows will never take notice of any thing.⁴²⁵

Soon afterwards, he selects another example for his play:

"The morning pictured in a cloud!" Ah, gadzookers,
 what a conceit is there!⁴²⁶

Like Drybob, too, Bayes has a fondness for extreme, even ludicrous, comparisons; when Smith criticises a comparison of the beauty of a whale with that of a fly as being "uncivil", Bayes justifies himself by saying,

Yes; but as far a fetched fancy, though, egad,
 as e'er you saw.⁴²⁷

It is important to Bayes that such expressions should come from his own fancy, that is, that they should be much larger than life, and that they should be original, different, new. When Johnson asks Bayes why his play contains two Kings of the same place, Bayes replies:

Why? because it's new; and that's it I aim at.
 I despise your Jonson and Beaumont, that borrowed
 all they writ from nature: I am for fetching it
 purely out of my own fancy, I.⁴²⁸

Earlier, Johnson had summed up the characteristics of the "new wits" who are represented in The Rehearsal by Bayes, and he emphasises this very point:

They are of the new kind of wits fellows that scorn
 to imitate nature, but are given altogether to imitate
 and surprise.... 'tis fighting, loving, sleeping,
 rhyming, dying, dancing, singing, crying, and every
 thing but thinking and sense.⁴²⁹

425. Ibid, p.294.

426. Ibid, p.295.

427. Ibid, p.309.

428. Ibid, p.274.

429. Ibid, p.260.

The same kind of arrogance is attributed to Dryden in the satire, The Tory-Poets, written in 1682, possibly by Shadwell; Dryden is depicted as saying:

But though I have no Plot, and Verse be rough,
I say 'tis Wit, and that sure is enough.⁴³⁰

These emphases on using fancy as the sole resource, on making originality the sole criterion, on making oneself the only judge, yet still seeking constant praise for extravagant sayings, are all typical not only of the mythic Dryden as seen in a whole range of satires, but also of Drybob in The Humorists. Drybob's first appearance, in Act II, implies many of the same emphases as well as two statements which seem to point clearly at Dryden. Drybob's fondness for things French we have already seen, and it is appropriate that the present he brings for Theodosia is a "pretty french dogg". However, it is not the fact that it is French which endears it to Drybob as a present, but two other factors:

This is as new a present it may be as can be thought
on, besides really tis very pretty and Fantastick. (II, 87-8).

Drybob relies on the present being an original one, one which is different, and he is pleased because of the fanciful nature of his idea; the word, "Fantastick", is a favourite one of Drybob's. His first speech to Fraylety contains two examples of the kind of self-praise that we have seen Bayes indulge in, something presumably which the authors of The Rehearsal thought would be recognised as typical of Dryden. Drybob's self-praise proceeds to develop, growing on Fraylety's tongue-in-cheek contributions:

FRAYLETY Oh Admirable well said.
DRYBOB Nay it may bee I doe say as many good things
in A Yeare as ere A witt of em all, but let
that alone.
FRAYLETY I think soe, you are the Cheife of all the witts.
DRYBOB I, noe alas not I, I know they will have me one
amongst em, doe what I can but duce take me if I
care much for the name on't, indeede I doe vallue
my selfe upon Repertie a little, thats the truth
on't, And not to Lye to you I must confesse I
am very happy in that.

The labelling of Drybob as "Cheife of all the witts" when taken in conjunction with his name could only be seen as pointing at the Poet Laureate, particularly in view of both Drybob's and Dryden's praise of "Repertie", which, as Alssid points out,⁴³¹ is a key word in the critical controversies between Dryden and Shadwell.

What is particularly interesting, however, is that the section in Act II which we have just discussed, containing as it does very clear pointers towards Dryden, is left virtually unchanged in the 1671 version. However, the omission of Drybob's mistress in the later version could well relate to Dryden. It is possible that Drybob's liaison with Button could be interpreted as representing Dryden's affair with Anne Reeves, which, as I have shown in the discussion of Sir Positive At-all's association with Lady Vaine, appears to have been thriving at the time when Shadwell wrote The Humorists. The "battle" between Dryden and Shadwell was, as is seen from the placatory tone of the Preface to The Humorists, on a professional, and literary level rather than a personal one, and it is conceivable that Shadwell was persuaded to maintain his satire against Dryden in the play itself on that level. Ridiculing Dryden as chief of the wits, as indulger in whimsy, even as plagiarist would have been permissible in those terms, but to poke fun at his relationship with his mistress would not.

Such an interpretation provides a plausible explanation for the omission of a certain section of Brisk's part also. The character of Brisk contains almost as many echoes of Dryden as that of Drybob. The name "Brisk" itself implies, as Milburn points out in his The Age of Wit,⁴³² risqué wit, a quality for which, as we have seen, Dryden was apparently notorious. Still more reminiscent of Dryden is the description of Brisk at court (III, 354ff.). Brisk describes himself as entering the drawing room "as politely as any person could doe", but Drybob paints a very different picture:

Yes Madam hee does goe sometimes in to the drawing
Roome but I never saw anybody take notice of him, but
hee getts to one of the windows and lolls there and
is as Malencholly as one in the Masters Side in the Counter.

431. "Shadwell's MacFlecknoe", p.397

432. D. J. Milburn, The Age of Wit, 1650-1750 (1966), pp. 244-45.

Oldpox, not to be outdone, adds, rather obscurely:

Madam hee never Speakes to any body att Courte but darby, and really Madam there are Excellent dialogues betweene them two but most comonly aboute Politicks.

Dryden could well have interpreted these speeches as attacking him in two (or perhaps even three) ways. First of all, Brisk's awkwardness in society reflects on a side of Dryden's character which is not only ridiculed by his enemies but which he himself comments on on at least two occasions. "The Epistle to the Tories" which prefaces The Medal of John Bayes makes the following judgement on Dryden:

But you who have had his Conversation, know it is so lumpish and flegmatick, or arrogant and silly, that he never pleases you with, or makes you merry at any thing but his folly.⁴³³

This opinion is supported by a speech of Bayes in The Rehearsal where he is talking about making love to women:

I can toil like a horse; only sometimes it makes me melancholy; and then, I vow to gad, for a whole day together I am not able to say you one good thing, if it were to save my life.... My acquaintances begin to give it out that I am dull - Now I am the farthest from it in the whole world, egad; but only, forsooth, they think I am so, because I can say nothing.⁴³⁴

The unknown author of A Satyr to his Muse (Summers assumes that Shadwell is the author) adds to these impressions:

Nor Love nor Wine cou'd ever see me Gay,
To writing bred I knew not what to say.⁴³⁵

The image of Dryden which is created by such comments as those quoted is strongly upheld by the man himself, though obviously he does not speak of himself in such a derogatory tone as do Shadwell and Buckingham. In his "Defence of an Essay", Dryden writes:

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433. Summers, V, p.247.

434. The Rehearsal, p.265.

435. Summers, V, p.265.

I know I am not so fitted by Nature to write
Comedy: I want that gayety of humour which is
required to it. My Conversation is slow and dull,
my humour Saturnine and reserv'd.⁴³⁶

As if this were not enough, three years later he adds a remark in the
Preface to An Evening's Love about "the sullenness of my humor".⁴³⁷

The picture painted by Drybob and Oldpox of Brisk's bashfulness at
court could well have appeared to Dryden (or to his friends) as a very
unkind caricature of his own natural reserve. There is possibly further
cause for Dryden to disapprove of this particular part of The Humorists
in Oldpox's mention of dialogues with "darby ... most comonly aboute
Politicks". The meaning of the word "darby" is most obscure, but three
out of four possible interpretations of the word could be seen as
commenting unfavourably on Dryden. The most likely reference in the
word "darby" as used here is to a person of that name, but the implica-
tions in the word's context do not fit any contemporary that I have been
able to trace. The word "derby" is used later by Shadwell in The Squire
of Alsatia to mean ready money;⁴³⁸ if the word is used in this way in
The Humorists, we have a picture of Brisk doing nothing but counting his
money, and the reference to dialogues about politics suggests some obscure
association with bribery. Another possible meaning of "darby" reflects
the popularity of Derby ale which was a famous brew in the seventeenth
century.⁴³⁹ Thus we have a ludicrous picture of Brisk drinking heavily
(we know that he has a predelection for "windey bottle Ale")⁴⁴⁰ and then
arguing about politics in his cups; this is not a very credible picture,
though it is consistent with some of the slanders on Dryden, notably
that contained in "The Epistle to the Tories" which prefaced The Tory-
Poets: A Satyr:

436. Works of John Dryden, IX, p.8

437. Works of John Dryden, X, p.203.

438. Summers, IV, p.221. Cheatly used "Darby" as one of his cant terms
in Squire, I, i,

439. OED: "Derby ale: ale from that town being famous in the 17th century".
See also the reference in The Triumphant Widow, Act II, p.46, where
the Cook invites the Musician to "take off two or three Derby Cans".

440. Humorists, III, 433.

Take a Tory from a Pot of Ale, and he's out of his Element; and when his Catalogue of Oaths in his common place Book are ended, he is as indispos'd and unfit for any kind of Company, as the Asses Mouth was for Food when it had been eating of Thistles.⁴⁴¹

Dryden would have found neither Brisk's association with bribery nor his implied drunkenness acceptable in a character that he felt to be a version of himself, but he would have taken even greater exception were yet another interpretation of "darby" to be accepted. In annotating one of the poems which he included in his Poems on Affairs of State, "Advice to a Painter to Draw the Duke by",⁴⁴² G. deF. Lord was faced with a problem; lines 7-10 of the poem run:

First draw him [i.e. the Duke of York] falling prostrate
to the south,
Adoring Rome, this label in his mouth:
"Most Holy Father, being join'd in league
With Father Patrick, Derby, and with Teague."

Lord's problem was to identify Derby, and his annotation reads:

I cannot find any individual by this name who makes a plausible identification. Grosart suggests that Derby refers to "Derby-House designs" - a Republican conspiracy The line would then point to a coalition against the government of three groups: the Catholics, the Republicans, and the Irish.⁴⁴³

It is interesting to note that in Marvell's "Further Advice to a Painter",⁴⁴⁴ "Derby House designs" are again mentioned, and Lord, following Margoliouth, notes that it was the Committee of Derby House, when it became the governing council of the nation in 1648, which helped bring about the establishment of a republic. If Oldpox's reference to Brisk's conversations with "darby" about politics can be construed as a reference to Dryden's republican or at least puritan attitudes, then Dryden would, in 1670, when he was Poet Laureate and well thought of in court circles, have had good reason to be angry. Though C. E. Ward is very cautious (excessively so, I should say) in assessing Dryden's association with the Cromwellian government,⁴⁴⁵ it is reasonable to assume from the evidence

441. Summers, V, p.275.

442. Lord, op.cit., pp. 213-19.

443. Ibid, p.215.

444. Ibid, p.166.

445. Ward, Life of John Dryden, pp. 17, 324-26.

that exists that Dryden was employed as a clerk by his relative Sir Gilbert Pickering, Cromwell's Lord Chamberlain. It was also at least likely that Dryden was the "Mr. Drayden" and the "Mr. Dradon" who was scheduled to receive mourning cloth for Cromwell's funeral and who walked in company with Milton and Marvell at the same funeral. Even Ward cannot deny or question the fact that Dryden was born into a staunchly puritan and anti-Royalist family, and the existence of Dryden's "Heroique Stanzas to the Glorious Memory of Cromwell" must have been a constant source of embarrassment to the poet. It is scarcely surprising therefore to find Dryden's enemies stating quite categorically that his early sympathies had lain with Cromwell. So The Medal of John Bayes narrates:

The next step of Advancement you began,
Was being Clerk to Nolls Lord Chamberlain,
A Sequestrator and Committee-man.
There all your wholesome Morals you suckt in,
And got your Gentile Gayety and Meen.
Your Loyalty you learn'd at Cromwels Court.⁴⁴⁶

Montague Summers quotes another reference to Dryden's early association with republicanism, quoting from the anonymous Poetical Reflections on a Poem entitled Absalom and Achitophel by a Person of Honour:

A poet there starts up, of wondrous fame;
Whether Scribe or Pharisee, his race doth name:
Or more to intrigue the metaphor of man,
Got on a Muse by father Publican.⁴⁴⁷

Dryden then could have seen himself satirised in the character of Drybob through that character's name, through his attitudes to wit and repartee, through his lack of prowess in love and in sword play, and through the existence of his whore, Button; he could have seen himself satirised as Brisk through his maladroit behaviour in company and, possibly, through his association with republicanism. It is tempting to assume that, since the satirical elements which were removed related to personal qualities while those which related to literary qualities were kept in the 1671 version, Dryden had somehow persuaded Shadwell to keep their disagreements on a professional, literary level rather than

446. Summers, V, p.255.

447. Ibid, p.442.

allow them to deteriorate to the level which they eventually reached ten years later. Some support for this argument can be found in the placatory tone of the Preface to the published version of The Humorists, but there is also one stumbling block to the argument. This lies in the inclusion in the 1671 version of another series of speeches involving Brisk which could be interpreted as pointing at Dryden on a personal level rather than a professional one. The section (III, 399-436)⁴⁴⁸ in which Raymund at Lady Loveyouth's instigation puts Brisk "out of Countenance" describes Brisk as a social upstart, a man who decries "Inn's of Courte breeding" but who has himself left the company of clerks only six months previously, a person whose tastes and activities are a far cry from those expected of a wit, particularly one who sets up as an authority on behaviour. One cannot but feel a little sorry for Brisk during the verbal battering which Raymund doles out, particularly since he does not even try to deny Raymund's charges. What makes this relevant to Dryden's situation is that he himself was a mere clerk just before the Restoration, and he seems to have been a very green youth indeed. In 1668, an anonymous pamphlet entitled A Letter from a Gentleman referred to Dryden as "The Squire" and implied that he had no claim to gentility,⁴⁴⁹ and many years later Shadwell, in "The Epistle to the Tories" which prefaces The Medal of John Bayes,⁴⁵⁰ recounted an anecdote which he claimed Dryden told against himself. This involved a coffee-house keeper who "put Coffee upon him for Chocolate, and made him pay three pence a dish for two years together". Osborn⁴⁵¹ accepts this story of Dryden's naivety as being probably true, and, while the following anecdote can scarcely be taken as accurate in every detail, the general point it makes against Dryden might well be a valid one, supporting both the examples just quoted. Summers quotes

448. In the published play, this is on pages 223-24 of Summers, I.

449. See supra, note 132; and Ward, Life of John Dryden, p.64.

450. Summers, V, p.247.

451. James M. Osborn, John Dryden: Some Biographical Facts and Problems (Gainsville Fla., 1965), pp. 177-78.

a letter "purporting to be penned by an old doddle of some seven-and-eighty years" in The Gentleman's Magazine, February 1745, page 99:

I remember plain John Dryden before he paid his court with success to the great, in one uniform clothing of Norwich drugget, I have ate tarts with him and Madam Reeve at the Mulberry Garden when our author advanced to a sword and Chedreux wig.⁴⁵²

Presumably Dryden would have been as offended by the implications of social inferiority contained in the characterisation of Brisk as he would have been by the political implications of the "darby" incident; presumably, too, if he was able to put pressure on Shadwell to remove the latter, then he could also have prevailed on him to alter the former. We do not, clearly, have the answer to the mystery, though of course one answer might be that some other person than Dryden considered himself to be victimised. The very powerful John Maitland, Second Earl and Duke of Lauderdale, for example, seems, according to at least two of his contemporaries, to embody some of Dryden's qualities. The Earl of Ailesbury describes Lauderdale as

uttering bald jests for wit, and repeating good ones of others, and ever spoiled them in relating them, which delighted the good king much.⁴⁵³

Buckingham's opinion that Lauderdale had a "blundering understanding"⁴⁵⁴ supports the Earl of Ailesbury's view, but to be fair there was far more to this powerful member of the Cabal than a spoiled wit, as the following summary by David Ogg demonstrates:

Descended from the adroit Maitland of Lethington, Lauderdale had once been an ardent Covenanter; but on the other hand he had suffered continuous imprisonment since Worcester fight, and was now securely established in the royal favour as a convenient instrument for Stuart policy in Scotland. For this he was well qualified by a combination of characteristics seldom found together; for he was a Hebrew scholar, a dexterous manager, and an obsequious courtier; of a breed, in fact, quite unknown south of the border. He was also a convenient butt for the more obscene of Charles's

452. Summers, V, p.437.

453. Quoted in M. Lee, Jr., The Cabal (Urbana, 1965), p.29, from Memoirs of Thomas, Earl of Ailesbury, Written by Himself, ed. W. E. Buckley (Roxburghe Club Ed., Westminster, 1890), I, 14-15.

454. Burnet, ed. Airy, I, p.184.

practical jokes, and his virtues, but never his abilities, were steadily corroded by contact with his king.⁴⁵⁵

Other notable men of the time show character and behaviour traits which could possibly have provided models for Drybob or Brisk or even both. Charles Sackville, Lord Buckhurst. (later Earl of Dorset), for example, one of the notorious court wits, was described by Burnet in a way which is reminiscent of the description of Brisk at Court:

Lord Dorset was a generous good-natured and modest man. He was so oppressed with phlegm, that till he was a little heated with wine, he scarce ever spoke, but was upon that exaltation a very lively man.⁴⁵⁶

Like Drybob, Buckhurst kept a cit mistress, one Doll Chamberlain, a shopkeeper in the New Exchange; unlike Drybob, he kept other mistresses too (J. H. Wilson⁴⁵⁷ mentions Latitia Child and Phillipa Waldergrave, and he was an early admirer and keeper of Nell Gwyn). Even such a staunch pillar of parliament as Sir William Coventry shared some of Drybob's attributes (as well as those that made him the butt of the satire in Buckingham and Robert Howard's The Country Gentleman in March 1668/9⁴⁵⁸). Referred to by Marvell as "Will the Wit"⁴⁵⁹ and by Evelyn as "a wise and witty Gent."⁴⁶⁰ and admired enthusiastically by Pepys, he nonetheless had his enemies, whose allegations provide the association of wit and cowardice that we find in Drybob. One source refers to "the world knowing him to be a coward and a knave"⁴⁶¹ and Marvell in his Last Instructions to a Painter, line 230 mentions Coventry's "merry glee" at being able "To fight a battle from all gunshot free", an allusion to Coventry's alleged cowardice at Lowestoft in 1663.⁴⁶² However, Coventry's sheer administrative competence makes him an unlikely model for the incompetent Drybob. The Duke of Buckingham, too, was a

455. David Ogg, England in the Reign of Charles II (Oxford, 1967), pp.174-75.

456. Burnet, I, p.476.

457. J. H. Wilson, The Court Wits, p.34.

458. The Country Gentleman, ed. Scouten and Hume, pp.3-10, 35-38.

459. "Last Instructions to a Painter", line 288, Lord, op.cit., p.111

460. The Diary of John Evelyn, 11 October 1659.

461. Burnet I, p.479 n.1, quoting HMC Rep. XIV, App. ii, 311.

462. Lord, op.cit., p.111.

very able man in many ways, but his cleverness seems to have been interlarded with such gullibility and outrageous behaviour that descriptions of him from various sources are reminiscent not only of Drybob and Brisk but also of Oldpox, and even of Theodosia! This description of Buckingham in The Memoirs of the Comte de Gramont, for instance, shows him combining Theodosia's skill in mimicry with Drybob's penchant for song and scandal:

The Duke of Buckingham was ... a very pretty singer He was the mother and father of scandal. He made up comic ditties, composed old wives' tales. ... But his special talent was for catching hold of and imitating in their presence anything that happened to be absurd in other people's behaviour or any peculiarity of speech they had, without letting them notice it.⁴⁶³

Buckingham's association with music, with mistresses and with duelling was well known.⁴⁶⁴ He was an accomplished violinist and seems to have had a band of fiddlers to accompany him on social occasions: Pepys (6 January 1668) danced to

extraordinary music, two violins and a bass viallin and Theorbo (four hands), the Duke of Buckingham's Musique, the best in Towne.

The Duke also took his fiddlers with him to Newmarket; Evelyn (19 October 1671) writes:

The Duke of Buckingham was now in mighty favour, and had with him here that impudent woman, the Countesse of Shrewsbury, with his band of fidlars, etc.

The Countess of Shrewsbury had been Buckingham's mistress since 1666 and was the occasion of the most notorious duel of the period, between her husband and Buckingham. This took place on 16 January 1668 and by all accounts was a very bloody occasion; one of the seconds was killed, Shrewsbury died two months later (possibly as the result of his wounds, though surgeons later certified that his death was caused by a disease of the heart or liver), and, in Pepys's words, "the rest . . .

463. Memoirs of Gramont, p.138.

464. J. H. Wilson, A Rake and His Times (New York, 1954), p.24.

all in a little measure wounded".⁴⁶⁵ Certainly this was no comic duel involving a Drybob or a Brisk, but the association of fighting and loving found in those characters is present in Buckingham's nonetheless. Buckingham's association with the Countess of Shrewsbury could well be relevant to the omission of another section of The Humorists in the 1671 version, though again it is impossible to do more than conjecture. In Act V, lines 374-85, Theodosia offers Trim and Button marriage to their lovers by a trick, but the two whores are adamant in refusing the offer:

BUTTON Noe I begg your Ladieshipps pardon
that were the way to Loose em. Noe
marrying Madam, I know the difference
betweene a wife and Mistress.

TRIM Alas Madam you see how Mistresses are
admired and continually waited upon by
their Servants while the Insignificant wives
may sitt att home and read Tom Thum if
they will.

.....
BUTTON Noe Madam I hope wee are in a better
Condition then Wives, Yet doe not I know
persons Madam that will make their wives
goe up and downe in A hackney while their
Mistresses take their pleasure in their glass
Coach.

This section was omitted in the published version and perhaps an entry in Pepys (15 May 1668) suggests a possible reason:

I am told also that the Countesse of Shrewsbury is brought home by the Duke of Buckingham to his house; where his Duchess saying that it was not for her and the other to live together in a house, he answered, 'Why, Madam, I did think so; and therefore have ordered your coach to be ready to carry you to your father's;' which was a devilish speech, but they say true; and my Lady Shrewsbry is there it seems.

However, Buckingham's openness about the whole issue and the fact that his affair with the Countess was common knowledge make it unlikely that he would bother to put pressure on Shadwell over the issue. Gramont provides a hint as to even more powerful persons who might have found the offending passage too true to stomach. Having described the duel, Gramont goes on to discuss public reaction:

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465. Pepys, 17 January 1668. Memoirs of Gramont, pp. 300-01.

The Queen was at the head of the faction that cried out against such a flagrant scandal, such notorious profligacy, and were indignant that so heinous an offence should go unpunished. As the Duchess of Buckingham was little and stumpy, very much after her own shape, as she too had never had any children and was abandoned by her husband for another, this sort of parallel between their conditions interested the Queen in the Duchess' favour.⁴⁶⁶

It is possible, as I shall discuss later, that the Royal family itself was involved in the censorship of The Humorists. It is, as I have said, unlikely that Buckingham was involved, and even less likely that Shadwell would have considered Buckingham as an object of satire, not only because of his obviously powerful position in the land, but also because Shadwell must have known that Buckingham and his collaborators were in the process of revising their biting satire, The Rehearsal, which, though conceived as early as 1665, was finally produced in December 1671. We have seen how Shadwell sought to placate Dryden in the Preface to The Humorists; we can assume that he was equally afraid of being ridiculed in Buckingham's play. The fact that there is nothing in The Rehearsal that points at Shadwell supports the view that Buckingham did not feel himself victimised in The Humorists, even though Samuel Butler's portrait of Buckingham suggests that he is a kind of pot-pourri of The Humorists' characters:

His Appetite to his Pleasures is diseased and crazy
Perpetual Surfeits of Pleasure have filled his Kind
with bad and vicious Humours (as well as his Body with
a Nursery of Diseases) which makes him affect new and
extravagant Ways Continual Wine, Women, and Music put
false values upon Things His Kind entertains all
Things very freely, that come and go This lays him
open to all Cheats, Quacks, and Imposters, who apply to
every particular Humour while it lasts, and afterwards
vanish His Ears are perpetually drilled with a
Fiddlestick.⁴⁶⁷

If the Duke of Buckingham did not see himself in The Humorists, then it is very likely that one of his bitterest enemies saw herself there. Unfortunately for her (and for the reception of Shadwell's play even in its emasculated form), Barbara Palmer, Lady Castlemaine, newly created

466. Memoirs of Gramont, p.302

467. Samuel Butler, "A Duke of Bucks", in Characters, ed. C. W. Davies (1970), pp. 66-67.

Baroness Nonsuch, Countess of Southampton and Duchess of Cleveland, appears not to have seen herself there until it was too late to do anything about it but hiss and boo. Although two speeches which she would have found most offensive were cut⁴⁶⁸ and the cosmetics sequence in Act III, which an aging beauty who had suffered very severely from smallpox in her youth⁴⁶⁹ might also find rather trying, was removed, there was a great deal left in the part of Lady Loveyouth to upset a less volatile personality than Lady Castlemaine. It is perhaps ironical that being, according to Pepys,⁴⁷⁰ "pretty well pleased" with The Sullen Lovers with its baiting of Sir Robert Howard and others, she should now find herself the apparent victim of a similar sort of attack. She would no doubt feel that the very name of Loveyouth was in itself an insult to her; for although she was, when The Humorists was first performed, only twenty-nine years old, she had been King Charles's mistress for eleven years and lived the sort of life which could well have made her feel much older. Even as early as 1667 we find a comment on her age, in Marvell's Last Instructions to a Painter, lines 79-80:

Paint Castlemaine in colors that will hold
(Her, not her picture, for she now grows old).⁴⁷¹

She was as faithless to the king as she was to her husband and the number and social range of her lovers was legendary. Last Instructions to a Painter goes on to describe her affair with a brawny and obviously much younger servant, and there can be no doubt that the name "Loveyouth" would have hurt. She was all the more vulnerable at this time because

468. The Humorists, II, 16-17, 189-90. For a discussion of the way in which Lady Castlemaine "grew fat" after her rejection, see Allen Andrews, The Royal Whore: Barbara Villiers, Countess of Castlemaine (1971), pp. 134-35, 147-48.

469. P.W. Sergeant, My Lady Castlemaine (1912), pp. 26-27; A. Andrews, The Royal Whore, pp. 14-15. In 1659, Barbara Palmer, then aged 18, had contracted smallpox; according to her letter to Chesterfield it was a very bad attack. Andrews claims that "she recovered from the smallpox, unmarked". There is probably nothing significant in Pepys' reference (5 May 1668) to her covering a pimple with one of her women's patches.

470. Pepys, 5 May 1668.

471. Lord, op.cit., p.104.

of the number of considerably younger (and possibly better preserved) rivals with which she had to compete. At least two of these rivals the Duke of Buckingham is reputed to have procured for the king, in order to lessen the influence of Lady Castlemaine. Pepys (14 January 1668) reports her response when the king gazed at Moll Davis:

My Lady Castlemayne being melancholy and out of humour all the play, not smiling once.

It was Burnet who alleged that Buckingham was active in encouraging the king's interest in order to thwart Castlemaine,⁴⁷² and it was Burnet again who claimed that Buckingham intended to use Louise de Keroualle to the same end:

She had been maid of honour to Madame, and had come over with her to Dover /in May 1670/; where the king had expressed such a regard to her, that the duke of Buckingham, who hated the duchess of Cleveland, intended to put her on the king.⁴⁷³

However, it was Montague, ambassador at Paris, and Arlington who finally brought her over in September 1670. Evelyn on 4 November 1670 reports having seen "Mademoiselle Quirreval, lately maide of honour to Madame, & now to be so to the Queene". Even if, as Sergeant claims,⁴⁷⁴ Louise refused Charles' approaches for almost a year, Lady Castlemaine would undoubtedly feel threatened by her presence,⁴⁷⁵ the more so perhaps because she had already seen how easily the king succumbed to ladies who held him at a distance; la belle Stuart had provided Lady Castlemaine with the greatest previous threat to her position. It seems likely that the very cruel anecdote quoted by Burnet dates from about the time when The Humorists was performed, and it provides clear evidence of Castlemaine's feelings:

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472. Burnet, I, pp. 483-84.

473. Ibid, p.599.

474. Sergeant, op.cit., p.175 and note; see also Evelyn, 9 October 1671 and Andrews, op.cit., pp. 153-56.

475. Evelyn, 10 October 1671: "the famous new french maid of honor, Mademoisell Quierovil now comeing to be in greate favour with the K---". For Castlemaine's spirited reply, see Andrews, op.cit., p.175.

The king made Will Legge sing a ballad to her, that began with these words - 'Poor Allinda's growing old; those charms are now no more' -⁴⁷⁶ which she understood were applied to herself.

Even her elevation to the rank of Duchess (in August 1670 she was created Baroness Nonsuch, Countess of Southampton, and Duchess of Cleveland) is interpreted by Anthony Hamilton not as a reward for physical services rendered but as compensation for the remarks that the king made about her attachment to the clownish Henry Jermyn:

/Charles/ did not think it right that a lady whom he had publicly distinguished, and who still was obliged to his budget for extremely large sums, should be seen haled along at the chariot-wheels of one of the most ridiculous conquerors who had ever made his appearance.... He advised her to bestow her favours upon Jacob Hall /the rope-dancer/ and get her money's worth back, rather than to squander her revenues on Jermyn and all for nothing.⁴⁷⁷

As we have seen already, the character of Oldpox in The Humorists has something in common with what we know of Jermyn, and it is likely that Lady Castlemaine's belief that she was being pilloried in the character of Lady Loveyouth was reinforced by this similarity. The play contains two much more specific items which must have further convinced her. The first is commonplace enough in itself, but has added weight when taken with the factors already discussed. In Act IV, Raymund sets fire to Lady Loveyouth's coach house in order to create a diversion for the elopement of Theodosia; the fire caused little damage and "little or noe danger".⁴⁷⁸ On 25 January 1664 there had been a fire at Lady Castlemaine's apartments which, according to Pepys (26 January 1664) was "at last quenched without doing much wrong". As a result of this fire, the king gave orders for the buildings to be supplied with water-pipes, leather buckets, ladders and other appliances.⁴⁷⁹ Fires were not uncommon and the fact that both Lady Loveyouth and Lady Castlemaine had suffered a minor conflagration could be put down to coincidence; it was, however, much more difficult to attribute another fact to coincidence. In Act II

476. Burnet I, p.475 n.4.

477. Memoirs of Gramont, p.252. For a brief account of Castlemaine's affair with Jermyn, see Andrews, op.cit., pp.112-13.

478. The Humorists, IV, 447.

479. DNB, "Barbara Villiers".

of The Humorists we learn that Lady Loveyouth

is not certaine of the death of her
husband who parted with her about three
yeares since and as I heare was never heard
of after that,⁴⁸⁰

and that she had "heard from him from Venice from whence he went to the
siege of Candia". From Sir Richard Loveyouth himself (V, 613-15) we
learn what made him leave home:

thy fooleish pride and vanitie. - and thy
many Impertinent contentions with mee
caus'd my Three Yeares absence and shall
continue me still a Stranger to your conversation.

The 1671 version of The Humorists adds that Sir Richard parted from his
wife "upon some discontent"⁴⁸² and emphasises her "impertinence, ...
vanity and frowardness".⁴⁸³ Sir Richard had performed the seventeenth
century equivalent of joining of the Foreign Legion. On 16 July 1662,
Pepys writes:

This day I was told that my Lady Castlemayne
(being quite fallen out with her husband) did
yesterday go away from him with all her
plate, Jewells and other best things; and
is gone to Richmond to a brother of hers;
which I am apt to think was a design
to get out of town, that the King might
come to her the better.

A few days later (26 July), Pepys hears more:

Mrs. Sarah told me how the falling-out
between my Lady Castlemayne and her
Lord was about christening of the child
lately /i.e. the son of Lady Castlemaine and
the King/; which he would, and had done
by a priest; and some days after, she had
it again christened by a Minister, ...
and christened with a proviso that it
had not already been christened. Since
that, she left her Lord, carrying away
everything in the house; so much as every
dish and cloth and servant but the porter.
He is gone discontent into France, they say,
to enter a Monastery.

480. The Humorists, II, 63-64.

481. Ibid., II, 66-67.

482. Summers, I, p.203.

483. Ibid., pp. 218-19.

In fact Roger Palmer, Earl of Castlemaine did not go into a monastery. After travelling in France and Italy, he spent, as Sergeant puts it,

a considerable portion of his time abroad
in the company of Andrea Cornaro, Admiral
of the Venetian fleet carrying on war with
Turkey in the Levant, his experiences
being embodied by him in a letter which
he wrote to the King from Venice and
afterwards published.⁴⁸⁴

Significantly for our comparison with Sir Richard Loveyouth, the title of this publication was An Account of the Present War between the Venetians and the Turks; with the State of Candy.⁴⁸⁵ Not only was there an association with the siege of Candia, but also the period of the Earl's absence from England was the same as Sir Richard's, for he returned to England early in 1665, having being absent for nearly three years.⁴⁸⁶ Whether Shadwell intended Lady Loveyouth to be a portrait of Lady Castlemaine or not is debatable. Certainly the coincidences just mentioned suggest that he had her in mind, and the two speeches omitted from the published version (Frayley's "I have knowne many that have been rejected in their Love that have thrived well and growne very fatt after it" [II, 16-17] and Lady Loveyouth's "I know severall statesmen that are not backwards in imparting to mee" [III, 189-90]) could well apply to Lady Castlemaine. The character of Lady Loveyouth (who might well have been acted by Shadwell's wife, who seems to have specialised in playing lecherous older women such as Lady Cockwood in Etherege's She Would if She Could and Lady Gimcrack in The Virtuoso.⁴⁸⁷) is similar in many ways to descriptions of Lady Castlemaine, particularly to those provided by her enemies. Hamilton, for example, says:

484. Sergeant, op.cit., pp. 118-19. See also Andrews, op.cit., p.90; and Marvell's "Last Instructions to a Painter", lines 405-08 (Lord, Poems on Affairs of State, I, p.119):

Where so the Turk's great Isle that isle
Where Pilgrim Palmer travell'd in exile
With the bull's horn to measure his own head
And on Pasiphae's tomb to drop a bead.

485. An Account of the Present War between the Venetians and the Turks, with the State of Candy, in a Letter to the King, published "By J. M. for H. Herringman, 1666".

486. Sergeant, op.cit., p.118.

487. Van Lennep, op.cit., pp. 129, 244.

The crudity of her manners, her haughtiness when she was annoyed, her suspicions and her perpetual vapours made Lady Castlemaine a disagreeable intimate.⁴⁸⁸

Burnet makes two separate but equally scathing comments, both reminding us of aspects of Lady Loveyouth's character.

She was a woman of great beauty, but most enormously vicious and ravenous, foolish but imperious, ever uneasy to the king, and always carrying on intrigues with other men, while yet she pretended she was jealous of him.⁴⁸⁹

In the Supplement to his History, Burnet adds:

She was a woman of pleasure, and stuck at nothing that would either serve her appetites or her passions; she was vastly expensive, and by consequence very covetous; she was weak, and so was easily managed.⁴⁹⁰

"Her Ravenous Ladyshipp",⁴⁹¹ as Theodosia calls her aunt, shared many of these characteristics; she seems sure of her "prevaileing Charmes",⁴⁹² and her viciousness is shown by her treatment of the news of her husband's "death"⁴⁹³ and by her casual remark to Curteous, "I am engaged to A person, but if I bury him then much may bee,"⁴⁹⁴ She is foolishly gullible over men, a trait that she shares very much with Castlemaine if we are to believe Hamilton, who describes Castlemaine's reaction to John Churchill:

Young Churchill met her eyes and she was stricken down by a malady which, in times past, had more than once brought her plans to nothing, and against which it was her habit to put up only the feeblest show of resistance.⁴⁹⁵

488. Memoirs of Gramont, p.156.

489. Burnet, I, pp.168-69.

490. Burnet, Supplement, ed. H. C. Foxcroft (1902), p.65.

491. The Humorists, II, 255.

492. Ibid, II, 270.

493. Ibid, III, 144ff.

494. Ibid, III, 257-58.

495. Memoirs of Gramont, p.313.

Like Lady Loveyouth, she could probably say, "I am a woeman easy to Command my Passions",⁴⁹⁶ as long as there was someone on the receiving end of them.

All these factors suggest a deliberate attempt on Shadwell's part to portray a version of Lady Castlemaine, just as, in spite of his claims to the contrary, he had had Sir Robert Howard in mind to some extent when he created the character of Sir Positive At-all. Yet there were very strong reasons which make it unlikely that Shadwell would dare do such a thing. The consequences for Henry Killigrew when he made an insulting remark about Lady Castlemaine would probably be warning enough of the lady's vindictive nature. Pepys heard the story from Sir Hugh Cholmley:

He told me, among many other things, how young Harry Killigrew is banished the Court lately for saying that my Lady Castlemayne was a little lecherous girl when she was young, and used to rub her thing with her fingers or against the end of forms, and that she must be rubbed with something else. This she complained to the King of — and he sent to the Duke of York, whose servant he is, to turn him away.⁴⁹⁷

In spite of the fact that Lady Castlemaine was in the process of being supplanted by her rivals in the king's bed, her power outside the bed-chamber appears to have continued undiminished, as witnessed by her elevation to the position of Duchess. In April 1669, Pepys makes this very point:

My Lady Castlemayne is ... never more great with the King then she is now;⁴⁹⁸

and Pepys' opinion was obviously shared by the King of France, whose belief that she still had considerable power over Charles was shown by his continuing to send her lavish gifts in order to buy her support for France.⁴⁹⁹ There are extant several communications of King Charles to Clarendon, which, though made in 1662, some years before the time of The Humorists, nonetheless show the sort of feelings that the King had for

496. The Humorists, V, 23.

497. Pepys, 21 October 1666; cf. the newsletter report of 25 October (HMC, Rep., 7/1/485) in which Killigrew is said to have used "raw words" against "a lady of pleasure".

498. Pepys, 28 April, 1669.

499. Sergeant, op.cit., p.168.

Castlemaine. The first extract explains something of Charles's motivation; Clarendon reports that the King felt

that he had undone this lady, and ruined her reputation, which had been fair and untainted till her friendship for him; and that he was obliged in conscience, and honour to repair her to the utmost of his power. That he would always avow to have a great friendship for her, which he owed as well to the memory of her father as to her own person; and that he would look upon it as the highest disrespect to him in anybody who should treat her otherwise than was due to her own birth and the dignity to which he had raised her.⁵⁰⁰

In an undated letter to Clarendon, Charles makes the point even more strongly:

I forgott, when you weare heere last, to desire you to give Brodericke good counsell, not to meddle any more with what concerns my Lady Castlemaine, and to lett him have a care how he is the authorre of any scandalous reports; for if I find him guilty of any such thing, I will make him repent it to the last moment of his life.⁵⁰¹

He reiterates his threat in another letter to Clarendon:

Whosoever I find to be my Lady Castlemaine's enemy in this matter, I do promise upon my word to be his enemy as long as I live.⁵⁰²

The King seems not simply to have lusted after the lady, as Clarendon refers to her, but was clearly very fond of her and felt a considerable sense of loyalty to her which lasted in spite of her embarrassing behaviour and notoriety. As late as 17 October 1671, Lord Henry Howard acquainted John Evelyn

500. Ibid, p.60, quoting Clarendon's Life, Continuation.

501. Ibid, p.61, quoting BL Lansdowne MSS, 1236.

502. Lansdowne MSS 1236, f. 128 and v., quoted in M. Ashley, Charles II: The Man and the Statesman (1973), p.133.

of his going to marry his Eldest sonn
to one of the Kings natural daughters,
by the Dutchess of Cleaveland; by which
he reckon'd he shall come into mighty favour.

If this statement demonstrates the King's loyalty largely to his illegitimate offspring, the following letter from Andrew Marvell of 9 August 1671 removes any doubts that one might have about Lady Castlemaine's power and influence. Marvell lists Castlemaine's incomes:

/St. John, Robert Howard, Bennet and Bucknell/ have signed and sealed ten thousand pounds a year more to the Duchess of Cleveland, who has likewise near ten thousand pounds a year out of the new farm of the county excise of Beer and Ale; five thousand pounds a year out of the Post Office, and, they say, the reversion of all the King's leases, the reversion of all places in the Custom House, the Green Wax, and what not!⁵⁰³

He goes on to claim that "all promotions, spiritual and temporal, pass under her cognizance". It would be a foolish man indeed who would attempt openly to ridicule someone as vindictive and as powerful as Lady Castlemaine, particularly at a time when she might have been feeling vulnerable. In fact, whether Shadwell was aware of it or not, the lady was probably more conscious of her vulnerability in 1670 than at any other previous time, for there was a resurgence of rumours that Charles was about to be divorced from his queen, Catherine.⁵⁰⁴ Lady Castlemaine/and the queen had over the years arrived at a fairly peaceful relationship, based on the belief that neither presented a threat to the other's status. If a new queen, and particularly a younger queen, were to arrive on the scene, Lady Castlemaine's position would be precarious to say the least. The manoeuvres that resulted from this fact provided her with allies whom Shadwell would be even less likely to offend. Having reached a state of fierce enmity with the powerful Duke of Buckingham, Lady Castlemaine, a Roman Catholic since 1663, began to be reconciled with the Duke and Duchess of York. Both parties were sympathetic to French interests and after the

503. Sergeant, op.cit., p.184.

504. See Burnet, I, p.474; Sergeant, op.cit., p.180. A peer's Divorce Bill went through the House of Lords in 1670 - see A Bryant, King Charles II (1949), p.209.

crucial meeting of 25 January 1669 when James declared his Roman Catholicism to his friends and secret moves were initiated to bring about an Anglo-French alliance and the conversion of England to Roman Catholicism, the alliance between Castlemaine and the Yorks became a natural one.⁵⁰⁵ This period leading up to the Secret Treaty of Dover, 22 May 1670,⁵⁰⁶ must have been a difficult time for all those involved in it, and the combination of anti-French satire and apparently personal satire against herself in The Humorists must have angered Lady Castlemaine. What is surprising is the fact that so much of the content of the play that seems to be directed most effectively against her was allowed to remain not just during the performance but also in the published text which followed. One can only assume that Shadwell was protected by one or some of the "several men of Wit" who, he told the Duchess of Newcastle, were kind to the play;⁵⁰⁷ it is quite likely that the Duke of Buckingham, for example, who hated Castlemaine and Catholicism, would act as a very powerful protector for someone who had perpetrated such a stage picture of his enemy. The question of how far Shadwell intended to make Lady Loveyouth a recognisable portrait of Lady Castlemaine is, then, an unanswerable one, though on the whole it is likely that Shadwell would have not had the nerve to indulge in such a risky enterprise.

If the satire on Lady Castlemaine was allowed to stand, the same certainly cannot be said of another kind of satire, which led to the most substantial alterations to the MS version. Shadwell's main thematic target for satire, the commercialisation of love, inevitably brought him into conflict with a most powerful body, one which straddled most shades of political opinion and which included in its ranks the highest in the land. "The Keepers", the whoremasters of the time, included not only the "Jew or... Alderman or... grave Coxcombe that has a wife but is loth to bee knowne"⁵⁰⁸ that Shadwell mentions, but also the Duke of Buckingham,

505. Pepys, as early as 6 April 1668, reports, "I do hear as a great secret, that the King and the Duke of York and Duchess and my Lady Castlemaine are now all agreed in a strict league." See Memoirs of Sir John Reresby, p.81; Ogg, England in the Reign of Charles II, pp.338ff.; Jock Haswell, James II, (1972), pp. 176-80.

506. For details of the situation and circumstances leading up to the Treaty of Dover, see Ogg, op.cit., pp.337-48.

507. Letters and Poems in Honour of ... Margaret Dutchess of Newcastle, p.129.

508. The Humorists, V, 342-43.

the Duke of York and the King himself.⁵⁰⁹ As Brisk petulantly remarks when Theodosia asks him to give up his mistress:

Why faith Madam I shall bee most confoundedly
out o fashion if I doe for Gad all men of honour
keepe Mistresses. Nay though they bee Threescore and
have lost all manner of Concupiscence yet they do't
to bee in fashion. (V, 480-83).

Like Dryden's The Kind Keeper, then, The Humorists was drastically censored. We have no way of knowing the extent of the alterations made in the later play, but we can see quite clearly from a comparison of the MS version of The Humorists with the published version that the end of the play particularly insofar as it affects Drybob, Oldpox and Brisk and their women was completely reconstructed. The original ending of the play was most appropriate to a biting satire, for the satirised characters were tricked into exposing their selfish, commercial and affected attitudes in a psychologically plausible and theatrically most effective way. Lady Loveyouth's first response to the false news that Raymund is still unmarried is "Let mee see is there noe way of divorceing my selfe",⁵¹⁰ and Oldpox's attitude is similar; "Comfort your self," he says to Theodosia, "I will yet finde a way to bee divorced from your Aunt,"⁵¹¹ Such cynical attitudes to marriage are much more muted in the 1671 version, where Lady Loveyouth's sole response to the news that Raymund is unmarried is,

how unlucky is this? that I should fool
my self into marrying this fellow?
I might yet have captivated Mr. Raymund.⁵¹²

Although Lady Loveyouth's recognition that she has fooled herself is an interesting addition to the original play, this version in most other ways is insipid and tame. The cruel treatment of Button and Trim in the

509. Buckingham's affair with the Countess of Shrewsbury was one of the most notorious scandals of the time; see Evelyn, 19 October 1671; Pepys, 17 January 1668; and Memoirs of Gramont, pp.300-02. As for the Duke of York, we have already heard of his affair with Lady Southesk, and Pepys in a series of outraged entries on 8, 13 and 15 October 1666 mentions another of his infamous liaisons: "The Duke of York is wholly given up to this bitch of Denham The Duke of York becoming a slave to this whore Denham - and wholly minds her". Though see also 30 October 1668, where Mr. Povy tells Pepys, "the Duke of York, in all things but in his codpiece, is led by the nose by his wife". King Charles's mistresses have been well enough documented to need no further discussion here.

510. The Humorists, V, 512-13.

511. *Ibid*, 520-21.

512. Summers, I, p.251.

original version, stripped as they are of the material possessions that are the measure of life's meaning to them, and then humiliated by their erstwhile keepers, disappears completely in the published version. Their plight is replaced by the pregnant Friske's marriage to Drybob, her lover, Brisk's, marriage to Bridget the maid, and Striker's betrayal by Crazy. Although Striker's reproaches when she learns that Crazy has married Lady Loveyouth ("Did I for this yield up my honour to you, and you promis'd me to marry me after the death of my Husband, who is in a deep Consumption!"⁵¹³) contain some of the cynical self-seeking that characterises the earlier version, there is little of the dramatic impact and thematic relevance of the original ending. The trite and highly artificial device of trick marriages can in no sense provide an adequate substitute for the psychological realism and comic seriousness that are characteristic of the final scene of the manuscript version. Borgman, who, of course, had no knowledge of that version, emphasises the inadequacy of the ending in the 1671 version:

As in The Sullen Lovers, the persons who deviate from the normal are rendered ridiculous; but Shadwell again could find no better means of effecting this end than by marrying them to the wrong persons or by not marrying them at all.⁵¹⁴

The dilution of effect that was achieved in the 1671 version would clearly have pleased the whoremasters in general, as would the omission of such obviously pointed comments as Raymund's (I, 401-04):

What bountifull Coxcombs are the whoremasters of this Age; but they are good Common-wealths-men to keepe woemen for honnest Gentlemen that are Younger Brothers that can't do't for themselves.

Theodosia's later disparaging reference (III, 532-33) to "the Charming creatures of the Towne that men Run madd after" was probably omitted in the same cause. Another passage that was likely to cause offence was Button's advice to Fraylety (V, 341-43):

513. Ibid, p.251.

514. Borgman, op.cit., p.140.

If you would arrive att this Splendor
 You must gett you a Servant either A
 Jew or some Alderman or Some grave
 Coxcombe that has a wife and is loth
 to bee knowne.

Trim then suggests that "if one of these won't doe you must take two or three of em", a principle which offends Button's honour, but one which, if Lady Castlemaine was at all typical, was commonly practised at the time. The omission of a part of one of Brisk's speeches could have been for a more specific reason. Brisk describes his education (V, 143-47):

I have been used since I was Sixteene Yeares
 of Age to spend my time in making vizitts to
 faire Ladies which is a way to learne more
 then by Travell and university, really they
 are most of e'm soe pretty and Ingenious
 Company That Ile assure you if I have
 a Son Ile bring him up to make vizitts
 while I live.

Pepys (7 September 1662) reports seeing the Queen in the Queen Mother's presence chamber and

There I also saw Madam Castlemayne, and,
 which pleased me most, Mr. Crofts the King's
 bastard, a most pretty sparke of about
 15 year^e old; who I perceive doth hang
 much upon my Lady Castlemayne and is
 alway with her They stayed till it
 was dark and then went away, the King
 and his Queene and my Lady Castlemayne
 and young Crofts in one coach.

Perhaps the most overtly tactless section in the whole play was the discussion which follows Theodosia's offer to marry Button and Trim to their lovers (V, 363-91.1). The passage which replaces this in the 1671 version contains some quite effective writing; for example, Striker answers Theodosia's surprise at the fact that a married woman should have a Servant by saying:

Ay, ay, by that time your Ladyship has
 been marry'd a year or two, you'll soon
 find the necessity of a Gallant as well
 as I; besides my husband's in a
 Consumption, heaven be prais'd, he
 cannot live long.⁵¹⁵

However, there is an important difference between the passage in the MS and that in the 1671 version and that is in the direction of the satire. In 1671, as can be seen in the quoted extract, the satire is levelled against the whores, whereas in the MS, Button and Trim, though comic and ridiculous in themselves, are mainly the vehicle for satirising the keepers. Button responds to Theodosia's offer by trenchantly declaring that she knows the difference between a wife and mistress, and Trim agrees:

Alas Madam you see how Mistresses are admired
and continually waited upon by their Servants
while the Insignificant wives may sitt att home
and reade Tom Thum if they will. (V, 379-81).

Button clinches the argument with concrete evidence:

I hope wee are in a better Condition then Wives,
Yet doe not I know persons Madam that will
make theire wives goe up and downe in A
hackney while their Mistresses take their
pleasure in their glasse Coach. (V, 383-84).

King Charles II's marriage was an unusual one in that he appeared to be extremely fond of his wife while still openly lavishing time, money and titles on a number of other women.⁵¹⁶ It must have seemed to most outsiders that the king's marriage to a foreign, not particularly attractive, rather retiring, and, most important, barren queen was one not fated to last. The early struggles of the queen to wean Charles away from Castle-maine, produced, according to Clarendon⁵¹⁷ the appearance of cruel indifference on the part of the king, and certainly at that early stage (1662-43) the king appeared to treat his mistress better than his queen. Although this coldness towards the queen (which was probably a ploy of the king's to get his own way rather than a reflection of his true feelings) soon passed, the queen, because of her natural reserve, still seems to have remained in the background, while the king's liaisons and attempted liaisons caught everyone's eye. The fact that the queen could not provide Charles with an heir did not help her public image, and the fact that she was a Roman Catholic made things worse. The words written on Clarendon's gate at the time of his downfall show how conscious the public was about the queen's

516. For discussions of Charles II's marriage, see M. Ashley, Charles II, pp. 158-63; A Bryant, King Charles II, pp. 144-201.

517. Edward Hyde, Earl of Clarendon, The Life of Edward Earl of Clarendon (Oxford, 1759), pp. 1085-90, 1092-93, 1179. See also Allen Andrews, The Royal Whore, pp. 38-53.

sterility: "Three sights to be seen; Dunkirke, Tanger, and a barren Queen".⁵¹⁸ The lavish flaunting of the King's mistresses and their offspring gained a little sympathy for the queen, but shocked objective observers such as Pepys and Evelyn, and caused many problems for the King in his dealings with parliament. In August 1670, Lady Castlemaine received her most lavish gift from the King; she became Baroness Nonsuch, Countess of Southampton and Duchess of Cleveland. It is against this background that Shadwell wrote Button's and Trim's comments on wives and mistresses; even if The Humorists in its original form was written before Lady Castlemaine's elevation, the offending passage showed either considerable bravery or a considerable lack of sensitivity on Shadwell's part. It is hardly surprising that it was omitted in the published version.

It can be seen then that the original version of The Humorists was altered in many ways for many different reasons. Shadwell himself seems to have taken the opportunity to make certain aspects of his plot more credible; the playhouse seems to have insisted on abbreviating the play, particularly in terms of its farcical elements. The normal censoring of blasphemies took place, albeit in a somewhat confused way at times. Most important of all, the "keepers" (perhaps including the Duke of York and even the King himself) insisted on widespread alterations to sections of the play, and particularly to the ending. The effect of all this was to turn a biting satirical comedy with a serious and significant message into a moderately amusing but almost toothless satire. I say "almost toothless" advisedly, for even the altered play offended some powerful person, almost certainly the newly created Duchess of Cleveland whose vindictive attacks on the play during its performances were finally quelled by Mrs. Johnson's dancing.

The overall effect of the alterations can perhaps be judged if we briefly examine one of the play's themes, that of deceit and disguise. We are presumably expected to treat as lighthearted and justified Raymund's pretended love for Lady Loveyouth, his disguise as scrivener and Sir Richard's disguises, but we judge more harshly the more commercial and cynical pretences of the foolish suitors and the whores as well as the quackery of Pullin and the cosmetic disguise adopted by Lady Loveyouth. In the original version of the play, these hypocrisies are forced into

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518. Pepys, 14 June 1667.

the open by the trickery of the "good" characters or by the design of the playwright, so that Lady Loveyouth's sexual needs, Oldpox's syphilis, the whores' reliance on material possessions and Drybob and Brisk's habit of "keeping" are not just revealed but highlighted. In the 1671 version, these revelations merely become sunk into a morasse of theatrical trickery, using disguise rather than the folly of the characters to achieve poetic justice. Using Dryden's distinction between true satire and the humorous representation of folly ("comedy is both excellently instructive, and extremely pleasant; satire lashes vice into reformation, and humour represents folly so as to render it ridiculous"⁵¹⁹) we can argue that the alterations changed a true satire which instructed through its "design" and the poetic justice of its ending, into what is merely an entertaining humours comedy.

It was not just the alterations to the "design" of the play, to its plot and themes, that caused a loss of effectiveness, but the actual abbreviation of more mundane elements of the play caused the play as a whole to lose what Sutherland describes as

a cumulative effect, a sort of crescendo movement; the folly grows and spreads and multiplies as the scene proceeds.⁵²⁰

It is this effect of accumulation, tried with some success in The Sullen Lovers, that Shadwell perfected in the original version of The Humorists.

Shadwell does not mention this kind of effect in his Preface to The Humorists, but he does make a point of boasting about the play's originality:

I have onely one word more, to trouble you with, concerning this Trifle of my own, which is, that, as it is at present, it is wholly my own, without borrowing a tittle from any man.

I intend now to test this statement, particularly examining Shadwell's debt to Ben Jonson in this play.

519. "Apology for Heroic Poetry and Poetic License", in Essays of John Dryden, ed. W. P. Ker (2 vols, 1900, repr. 1926), I, p.199.

520. Sutherland, English Literature of the Late Seventeenth Century, p.122.

BEN JONSON'S INFLUENCE ON SHADWELL'S EARLY PLAYS.

Earlier in this Introduction, in discussing the extent to which Ben Jonson indulged in personal satire, I made the assumption that Jonson's example was important to Shadwell. We saw, too, how Shadwell paraded his discipleship of Jonson and how they resembled one another in girth, conversation, their liking for ale and other personal characteristics (though no doubt the resemblance was not as great as Shadwell imagined). Naturally enough, then, there is evidence in Shadwell's earliest comedies in particular (The Sullen Lovers and both versions of The Humorists) of considerable influence from Jonson's ideas and Jonson's plays. In our reading of Shadwell's early comedies, Jonson's influence becomes very apparent in many different ways, ranging from very specific verbal details to a whole attitude to life.

The opening scene of The Sullen Lovers, provides an example. This scene has a great deal in common with the opening scene of Molière's Le Misanthrope, and (as Borgman shows⁵²¹) with scene 1 of Les Facheux, but it also owes something to the opening of Epicoene and its "philosophical" discussion between Clerimont and Truewit. The character of Stanford, too, though much less of a comic character than Morose, and showing an aversion to people rather than to noise, nonetheless bears some resemblance to him, not least when beset by pests as Morose is first by Truewit⁵²² and then by the Collegiate ladies and Sir Amorous La Foole's entourage.⁵²³ Stanford's plight is also an echo of Deliro's plight in Everyman Out of His Humour,⁵²⁴ when he is unable to rid himself of Fastidious Briske and of Horace's plight in Poetaster, III, i when beset by Crispinus (scenes which are based like Shadwell's on Horace's ninth satire). Lady Vaine in The Sullen Lovers owes something to the Collegiate Ladies in Epicoene, those daunting females who must also have been in Wycherley's mind when he created Lady Fidget and her friends in The Country Wife. Ninny's verse in The Sullen Lovers is reminiscent of Sir John Daw's doggerel in Epicoene, II, ii - "How it chimes", comments

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521. Borgman, op.cit., pp. 125-26.

522. Ben Jonson, Epicoene; or, The Silent Woman, II, ii.

523. Ibid, III, vi and vii.

524. Ben Jonson, Every Man Out of His Humour, II, vi, 60ff.

Clerimont, a sarcastic comment that Ninny would have taken as praise.

It is in The Humorists, however, that Shadwell's debt to Jonson is most marked. There are twenty-eight direct verbal borrowings from Jonson in the original version of The Humorists besides many other echoes and adapted ideas. Act I contains fewer detailed parallels to Jonson than the rest of the play, though the typically Jonsonian joy in lists of obscure technical terms⁵²⁵ is evident in Oldpox's almost ritualistic chanting of his symptoms:

Have I not had your Pustulae Crustatae and
Sine-Crustis verucae, Cristae, Toplii, oosis,
caries, chyronia, Telephia, Phagadenia, disepulotica.
(I, 272-73).

The rhythmic structure of this speech, building up to the almost triumphant climax of "disepulotica", leads Raymund to ask whether Oldpox is "goeing to Raise the Devill with these hard words", thus emphasising the incantatory quality of the rhythm. The whole speech, and the one that preceded it (lines 267-68) is similar in technique (though more effectively structured) to that of the Perfumer in Cynthia's Revels:

I haue in it, muske, ciuet, amber, phoenicobalanus,
the decoction of turmericke, sesama, nard,
spikenard, calamus odoratus, stacte,
opobalsamum, amomum, storax, ladanum,
aspalathum, opoPONax, oenanthe.⁵²⁶

Jonson savours the exotic sounds of the words without moving to a climax as Shadwell does. Later in Act I of The Humorists (lines 359-409) we see an example of another kind of listing; Button and Trim compete with one another in cataloguing their possessions so overtly that Raymund refers to their making "an Inventory of all their goods", and later to their bidding for Oldpox "by Candles End". As in the example of Oldpox's symptoms, Shadwell here is using a technique beloved of Jonson, but using it in a more extreme way; we can see this, for example, if we compare the speech of Fastidious Briske . . . , where he begins to list the presents that "a beuie of ladies" gave him:

525. See, for example, Subtle's fooling of Sir Epicure Mammon in The Alchemist, II, iii, though Jonson's habit of cataloguing is evident in most of his plays.

526. Ben Jonson, Cynthia's Revels; or the Fountain of Self-Love, V, iv, 320-23.

I was inuited this morning ere I was out of my bed, by a beuie of ladies, to a banquet; whence it was almost one of HERCVLES labours for me, to come away, but that the respect of my promise did so preuaile with me. I know they'le take it very ill, especially one, that gaue me this bracelet of her haire but ouer-night, and this pearle another gaue me from her fore-head, mary, shee - what? are the writings ready?^{526a}

Although it is difficult to compare two passages with such different functions (the Jonson passage presents a further aspect of Briske's humour, while Shadwell's listing of material possessions is very important thematically to his play), it is still possible to see that whereas Jonson cuts short his list, Shadwell doubles his. It is this relative crudeness of Shadwell, this inability or perhaps refusal to cut some of his excesses, that is one of the factors that inevitably make him Jonson's inferior. Act I of The Humorists also contains one other idea that might have been taken from Jonson. "If this Rogue should cure me he can cure me of noething but what hee has given me himselfe. Twas noething when I put myselfe in his hands, he has brought it to what it is;" Oldpox says of Pullin.⁵²⁷ We find a similar idea, though one with more telling detail, in an encounter in Jonson's The Staple of News, where the medical terminology is also reminiscent of Act I of The Humorists:

Almanac	Well wolfe, <u>Hyaena</u> , you old pockie rascall, you will ha' the <u>Hernia</u> fall downe againe Into your <u>Scrotum</u> , and I will be sent for. I will remember then, that; and your <u>Fistula In ano</u> , I cur'd you of.
Peni boy Senior	Thanke your dog-leech craft. They were 'holesome piles, afore you meddl'd with 'hem. ⁵²⁸

Drybob's dog in Act II of The Humorists, though Shadwell adds sufficient details to make it his own creation, is related to two dogs and a cat in Ben Jonson's plays! Moria's dog as described by Cupid in Cynthia's Revels, is only a distant relative of that in the original version of The Humorists, but has closer ties with the dog in the published version of the play; Drybob claims that he stole it from his mother, "who lov'd him as well as if she had whelp'd him her self".⁵²⁹ Cupid says of Moria:

^{526a}. Ben Jonson, Every Man Out of His Humour, IV, vi, 5-12.

⁵²⁷. The Humorists, I, 35-37.

⁵²⁸. Ben Jonson, The Staple of News, II, iv, 93ff.

⁵²⁹. Summers, I, p.204.

Shee will tell you... what a sweet dogge shee had this time foure yeeres, and how it was call'd Fortune, and that (if the fates had not cut his thred) he had beene a dogge to haue giuen entertainment to any gallant in this kingdome: and, vnlesse shee had whelpt it her selfe, shee could not haue lou'd a thing better i' this world.⁵³⁰

Puntarvolo in Every Man Out of His Humour has a dog and a cat which he intends to take on his voyage to "the Turkes court in Constantinople". These creatures play a much more substantial part in the play than does Drybob's dog in The Humorists but that Shadwell had them in mind when writing his play is shown by a comment of Theodosia's (II, 422-23) when, in reply to Drybob's enquiry about the health of "your little Domestick Animall your Bitch", she replies:

Really Sir the poore Creature by reason of
A greate defluxion of Rheume has sore
Eyes and keepes her Chamber.

Puntarvolo similarly tells Saviolina of his cat:

Troth, madame, shee hath sore eyes, and
shee doth keepe her chamber.⁵³¹

Drybob takes Theodosia's remark as being evidence of "an admirable witt", but whether this is because he recognises the allusion to Jonson or whether he thinks it is an original piece of wit, we do not know. Indeed, the question that arises most pressingly, as we shall see at the end of this section, is whether it is Theodosia, Drybob, Brisk and the others who are the plagiarists or whether it is Shadwell himself!

Pseudo wits and fops being stock characters in many comedies of both Jonson's and Shadwell's times, there are bound to be similarities between the various authors' versions of these types, so that it is hardly surprising to discover that Sir John Daw and Sir Amorous La-Foole in Jonson's Epicoene are similar in some general ways to Drybob and Brisk. (for instance, Sir John produces "chiming" verses like Drybob). However, the debt of Shadwell to Jonson in the following exchange is much more direct. In The Humorists, II, 100-02, Drybob, having been complimented by Fraylety on a witty remark, replies:

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530. Cynthia's Revels, II, iv, 27-28.

531. Every Man Out of His Humour, V, ii, 11-12.

Nay it may bee I doe say as many good
things in A Yeare as ere A witt of em all.

Fraylety responds, tongue in cheek:

I think soe, you are the Cheife of all the witts.

As well as being, as we have seen, a satirical glance at John Dryden, the passage also reflects the incident in Epicoene, where Sir John Daw, his verses having been compared to Plutarch and Seneca by Clerimont and Dauphine (who are, of course, ridiculing him), says:

Graue asses! meere Essaists! a few
loose sentences, and that's all. A man
would talke so, his whole age, I doe
vtter as good things euery houre, if
they were collected, and obseru'd, as
either of 'hem.

Dauphine. Indeede! sir IOHN?

Clerimont Hee must needs, liuing among the Wits,
and Braueries too.

Dauphine I, and being president of 'hem, as he is.⁵³²

Two further examples of Shadwell's debt to Jonson in Act II of The Humorists present us with the dilemma mentioned above; are we to see them as plagiarisms or are we to see them as part of Drybob's character? In both cases, Drybob uses Ben Jonson directly, but the evidence seems to suggest that it is Drybob who is guilty of plagiarism here rather than Shadwell. In the first example (II, 115-127), Drybob, rather put down by the clever Fraylety, explains

I intend to present him to her delicate
Alablaster hands as a hieroglypick of my
affection, hyeroglypick, ha, ha, ha, well I am
amazed to think how these thoughts come into
my head Now as I live this came into my
head afore I was aware on't.

FRAYLETY Good lack tis wonderfull.

DRYBOB Nay faith tis strange as thou sayest but would
I might neere stirr out of this place if it was
not extempore, I protest and vow as I am an
honest man it was.

FRAYLETY Tis impos^Sible.

DRYBOB Nay prethee deere Mrs. Fraylety beleive me now,
pox take me if it was not.

The gentleman doth protest too much, methinks, particularly in view of the fact that the word "hieroglyphick" is used in Ben Jonson's The Case is Altered, I, iv, 6-12, by Juniper, a character with a "sprightly humor" and, more relevantly, by Amorphus in Cynthia's Revels, I, iv, 184, where he describes his hat to Asotus:

532. Epicoene, II, iii, 49-56.

It is a relique I could not so easily
haue departed with, but as the
hieroglyphicke of my affection.

The fact that Shadwell shows Drybob to be aware of his lack of originality in this passage suggests that Drybob's unacknowledged borrowings are part of his character and therefore part of Shadwell's satire on the would-be wits of his time. Another borrowing later in the act (II, 398-9) is presumably also part of Drybob's character. Drybob approaches Theodosia, very conscious of the presence of his rival, Oldpox, and keen to score points off him:

Maddam you see you see I am A bold
man that dare venture to come within Eye
shott of you. (to OLDPOX) It may be Oldpox that
was not ill said.

Puntarvolo (Every Man Out of His Humour, V, i, 32-33) had said something similar:

when we come in eye-shot, or presence of this
ladie, let not other matters carrie vs from
our proiect.

This example sees Drybob using a borrowed extravagance to some purpose, turning a fanciful term into what he would consider a witty compliment to his lady.

Act II of The Humorists contains one other passage which is indebted to Jonson and a usage that advertises Shadwell's worship of his predecessor. The incident where the Baylies arrest Oldpox contains several details which echo points in the The Poetaster, III, iii and iv. In the latter play, Horace has been pestered unmercifully by Crispinus and is only saved by the arrival of some Lictors who seek to arrest Crispinus "at the sute of Master MINOS the pothecarie". Oldpox was, of course, arrested at the suit of Pullin the surgeon, and when he seeks help from Drybob, the latter runs off. Crispinus, too, seeks help from Horace, only to find that Horace has made his escape. One of the Lictors has a dry line in badinage; when Crispinus pleads that he "remember 'tis but for sweet meates", the Lictor retorts: "Sweet meat must haue sowre sawce, sir. Come along." Shadwell's baylie is rather less literary and certainly less subtle, but there is a similarity of sorts to be seen in his reply to Oldpox's anguished cry, "yee teare me in peices": "You are very Rotten then, Come to Prison". In Shadwell's play, Raymund then arrives and rescues Oldpox by beating the baylies off the stage. In The Poetaster, Capt. Tucca arrives full of boasts ready to make a rescue, but then is rather easily browbeaten into surrender by the Lictor:

TUCCA Doe you heare, you, good-man slaue? hooke,
 ramme, rogue, catch-pole, loose the gent'man,
 or by my veluet armes -
The Officer strikes vp his heeles.
 LICTOR What will you doe, sir?
 TUCCA Kisse thy hand, my honourable actiue varlet:
 and imbrace thee, thus.

There is again sufficient evidence to show that Shadwell had this scene in mind when writing his own, but he uses the incident for his own purposes and in his own way.

Shadwell's assumption that everyone was as familiar with Jonson's works as he was himself is shown by an example later in Act II. In line 526, Drybob says to the irate Oldpox, "Mums the Italian word" (changed in the published edition to "Mum is the Italian tu quoque word").

Shadwell again links the word "mum" with Italy in a verse letter to William Wycherley, where he writes:

With wise Italian, answers Mum.⁵³³

"Mum's the word", of course, means "keep quiet about what has been said" and is derived from the dice game, Mumchance, where silence is a necessary element of the game. The association of "keeping mum" with Italians is a totally obscure one until Ben Jonson's play, The Poetaster, is brought to mind. This play, of course, is set in Rome and concerns such characters as Horace and Ovid; there is also a very hen-pecked character in the play, named Albius, who uses the word "mum" as a catchphrase throughout the play. For example, in II, i, 69-72, he says:

Looke here, my sweet wife; I am mum, my deare
 mummia, my balsamum, my spermacete, and my verie
 citie of - shee has the most best, true faeminine
 wit in ROME!

It is to Albius, then, that Drybob is apparently referring in his comment to Oldpox. There is no record of a performance of The Poetaster during the Restoration period, though Van Lennep notes⁵³⁴ that the play was one of those allotted to the Duke's Company on 20 August 1668 by the Lord Chamberlain's office. It is interesting to note, incidentally, that neither of the other two Jonson plays (Cynthia's Revels and Every Man Out of His Humour) which seem to have provided Shadwell with a considerable

533. Summers, V, p.227.

534. Van Lennep, op.cit., p.140.

amount of material for The Humorists is recorded as having been performed in the early Restoration period.⁵³⁵ Our lack of precise knowledge about performances of Jonson's plays prevents us from jumping to the uncharitable conclusion that Shadwell was plagiarising relatively little known plays in the hope that he would not be found out. However, Act III of The Humorists presents us with more evidence, again pointing in different directions, some showing Shadwell cleverly using allusions to and echoes of Jonson's plays in order to make particular points and some suggesting that he was merely pirating ideas and phrases.

Drybob is again notable as a borrower of phrases used by Jonson's fools, taking words and phrases from Phantaste, Anaides and Amorphus in Cynthia's Revels and from Fastidious Briske and Puntarvolo in Every Man Out of His Humour, though he is not averse to borrowing from Cupid as well. During his duel with Oldpox, Drybob does as much damage with his "satiricall bobs" as he does with his sword. "Doe you think she would marry A fellow with A face that lookes like a squeesed Turnepp, and I think theres a Satiricall bob uppon you," he says early in the fight (lines 27-29), improving on (or perhaps coarsening) Phantaste's comment on Asotus: "His face is like a squeesed orange".⁵³⁶ A little later (line 35) Drybob proudly thrusts with "Why you looke already as scurvily as A Stab'd Lucrece", adding to himself gleefully, "I shall breake the Rogues heart with these bobs". This particular bob was taken from Anaides' description of Amorphus's expression during the battle of courtly compliment in Cynthia's Revels: "He makes a face like a Stab'd LVCRECE".⁵³⁷ This expression seemed so visually clear to Herford and Simpson that they argued⁵³⁸ in a note on the phrase that it refers not simply to the story of Lucrece, but to a printer's device or sign which Ben Jonson might have seen. It is most unlikely that Shadwell

535. Van Lennep notes (p.234) a performance of Every Man Out of His Humour at Drury Lane in July 1675, and (p.151) remarks that both Cynthia's Revels and Every Man Out of His Humour were allocated to the King's Company in a Lord Chamberlain's list, ca. 12 January 1668/9.

536. Cynthia's Revels, IV, i, 117

537. Ibid, V, iv, 160.

538. Herford and Simpson, IX, p.521.

took his image from the same original source, since Thomas Berthelet finished printing in 1554, and the evidence overwhelmingly suggests a direct borrowing from Jonson. Drybob's borrowings are often complicated by the fact that a single speech sometimes includes expressions from several sources. For example, Drybob's description of Brisk in an aside to Oldpox contains phrases from Cynthia's Revels and from Every Man Out of His Humour. Drybob says:

This is A good pretty Apish docible fellow,
really. He might have made a very pretty
Barber Surgeon if hee had beene put out in
time, but it arrides me extreemely to think
how hee'l bee bob'd.⁵³⁹

With "Barber Surgeon" carrying inescapable associations with Pullin, the erstwhile barber and now quack pox doctor, the images of Pullin being "very pretty" and of Brisk being at all like him are very amusing. In spite of its appropriateness to Shadwell's play, however, the expression is directly imitated from Cynthia's Revels, where Phantaste describes Asotus in very similar terms:

Hee is an exceeding proper youth, and would
haue made a most neate barber-surgeon,
if hee had beene put to it in time.⁵⁴⁰

The affected word "arrides" could also have been taken from Cynthia's Revels, though a more likely source is Every Man Out of His Humour. The word is used twice by Amorphus in Cynthia's Revels; in Act III, v, 81-83, he advises Asotus,

Shew the supple motion of your pliant bodie,
but (in chiefe) of your knee, and hand, which
cannot but arride her proud humour exceedingly.

Later in the play (IV, iii, 256-58), he says to Hedon after listening to his song.

A prettie ayre! in general, I like it well:
but in particular, your long die-note did
arride me most, but it was somewhat too long.

However, it is Fastidious Briske in a conversation with Carlo Buffone in Every Man Out of His Humour who draws particular attention to the word:

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539. The Humorists, III, 275-77.

540. Cynthia's Revels, IV, i, 111-13.

FAST. 'Fore heavens, his humour arrides me exceedingly,

CARLO Arrides you?

FAST. I, pleases me (a pox on't) I cannot frame me
to your harsh vulgar phrase, 'tis against my genius.⁵⁴¹

Two other examples of Drybob's borrowing in Act III occur fairly close together. The first is a slightly adapted version of Cupid's comment on Philautia in Cynthia's Revels, where he says that she is "A most compleat lady in the opinion of some three, beside her-selfe".⁵⁴²

Drybob's version is a similarly ironic comment to Brisk:

Nay you are a most compleate and Polite Gentleman in
the oppinion of att least two besides my selfe. (III, 307-(x))

In spite of Shadwell's minor variations, the use of the word "compleat" and the general pattern of the sentence show this to be a direct borrowing from Jonson. In the same way, there can be even less doubt that Drybob's description of Theodosia ten lines further on is directly taken from Puntarvolo's remark about Sogliardo. Puntarvolo talks of Sogliardo's wit as

the most exuberant, and (aboue wonder) pleasant,
of all that euer entred the concaue of this eare.⁵⁴³

Drybob says:

I am the son of a Bum bayly if shee has not the most
Exuberant and Luxurious Expressions that ever entered
the Concave of this Eare. (III, 318-(f))

Drybob is not the only character in The Humorists who borrows expressions and ideas from Ben Jonson. Indeed it is possible to argue that Brisk not only borrows from Jonson but is borrowed himself, for in some ways (and not only in his name) he is very close to Jonson's Fastidious Briske in Every Man Out of His Humour. Brisk's constant association with fiddles and his singing of corants inevitably bring to mind the superbly comic scene where Fastidious Briske plays the viol to accompany his witty conversation with Saviolina.⁵⁴⁴ The two characters also share an immense concern with dress. In The Humorists, III, 295ff. Brisk boasts to Drybob:

541. Every Man Out of His Humour, II, i, 80.

542. Cynthia's Revels, II, iv, 46-47.

543. Every Man Out of His Humour, V, ii, 30-32.

544. Ibid, III, ix, 78-92.

Thoult scarce beleivet, but upon my honnour
 two Ladies fell in love with me in one day att
 the Kings Playhouse and are in A desperate
 condition att this very time for this Perewigg
 I had three severall suites in one Yeare,
 woon mee three very ingenious quickspirited and
 very pretty merry conceited Ladies as any are
 within the walls of Europe, And you must know
 I doe vallue my selfe upon my Cloathes and
 the Judicious weareing He tell thee
 an honnest fellow of my acquaintance by
 imitateing one of my suites gott him a
 widdow of £3000 a Yeare penny Rent.

These three speeches of Brisk's are based very largely on three speeches from Every Man Out of His Humour, but with the ideas in some modest degree rearranged. In Act II, scene vi of Every Man Out of His Humour, Fastidious Briske is impressing Fallace with his fashionable clothes and power over the ladies, who, he says:

doe so commend, and approue my apparell,
 with my iudicious wearing of it, it's aboue wonder (lines 25-7)

He goes on to boast of how he

had three sutes in one yeere, made three great ladies
 in loue with me: I had other three, vn-did three
 gentlemen in imitation: and other three, gat three
 other gentlemen widdowes of three thousand pound a yeere.
 (lines 32-35)

One of the details added by Shadwell is taken from a remark of Sogliardo's also in Every Man Out of His Humour. Sogliardo praises Shift to Carlo Buffone:

SOGL. I thinke him the tallest man, liuing within the
 walls of Europe.

CARL. The walls of Europe! take heed what you say,
 signior, Europe's a huge thing within the walls. 545

That Shadwell's Brisk owes much to Jonson's Sogliardo as well as to his Fastidious Briske is suggested by the description of Sogliardo that Jonson includes in the preliminaries to his play:

An essentiall Clowne. ... so enamour'd of the name of a
 Gentleman, that he will haue it, though he buyes it.
 He comes vp euery Terme to learne to take Tabacco, and
 see new Motions. He is in his kingdom when he can get
 himselfe into company, where he may be well laught at. 546

545. Ibid, IV, v, 17-20.

546. Herford and Simpson, III, p.425.

The image of Brisk at court⁵⁴⁷ and the picture Raymund gives of him⁵⁴⁸ quite closely fit Jonson's portrait of Sogliardo, who also provides the basic idea for another of Brisk's expressions in Act III. Brisk describes "the Coate of our Family which is an Asse rampant".⁵⁴⁹ Sogliardo's coat-of-arms is "your Bore without a head Rampant".⁵⁵⁰ Whether Brisk is as great an ass as Sogliardo is a bore is a moot point.

Having drawn considerably on Every Man Out of His Humour, Shadwell proceeds to quarry yet another section of Cynthia's Revels. Having described how a countess fell in love with the scent of his gloves, Brisk continues:

Ile assure you Madam they were soe admirably Scented that you may bury em in A Dunghill Seaven Yeares and theil reteine their Scent soe Rich and soe fashionable a Smell that you would wish yourselfe all nose to enjoy em.⁵⁵¹

In Cynthia's Revels, V, iv, 311, the perfumer is supplying Amorphus with a scented jerkin and in his sales patter he translates Catullus ("Quod tu cum olfacies deos rogabis totum ut te faciant, Fabulle, nasum." Catullus, xiii, 13-14) in saying, "You would wish your selfe all nose, for the loue ont!" Shadwell no doubt justified himself by the example of his great master, but such justification scarcely applied to his borrowing of another of the perfumer's speeches:

The gloves are right, sir, you shall burie 'hem in a mucke-hill, a draught, seuen yeeres, and take 'hem out, and wash 'hem, they shall still retaine their first sent, true spanish. There's ambre i' the umbre.⁵⁵²

The three and a half pages of Act III of The Humorists between the entry of Drybob, Brisk and Oldpox into Lady Loveyouth's house (III, 265.1) and Oldpox's second exit (III, 380.1) contain twelve direct borrowings from Jonson's plays (including Oldpox's borrowing of Amorphus's "It is your shifting age for wit",⁵⁵³) as well as the acknowledged stealing of Dryden's line, "I feed a flame within". It is very difficult to justify such wholesale plagiarism as this.

547. The Humorists, III, 352ff.

548. Ibid, III, 403ff.

549. Ibid, III, 321.

550. Every Man Out of His Humour, III, iv, 60-61.

551. The Humorists, III, 368-71.

552. Cynthia's Revels, V, iv, 392-95.

553. Ibid, III, i, 51.

However Brisk's one other direct borrowing from Jonson in Act III has qualities particularly apt for a character who, according to the *Dramatis Personae* of the published version of The Humorists, "mistakes in every thing, and values himself onely upon the vanity and foppery of Gentlemen".⁵⁵⁴ Brisk, having brought Oldpox and Drybob to visit Theodosia, is walking around combing his wig, unaware of the remarks being passed upon him by his two rivals. As usual, he is singing:

Fa, la, la, la, that's an Excellent Corant really -
 Graben is a rare man give him his due fa, la, la, la....
 Ay on my Consience and Soule the palate of his Judgment
 is downe. And by the way how dost like that Metaphor or
 rather Catachresis. (273ff.)

At first glance, this seems to provide evidence suggesting that Shadwell was confusing Brisk and Drybob in his own mind (and there is evidence of such a confusion elsewhere in the play - for example, in their ironically mistaken use of the term "catachresis"), but when we look at Amorphus's speech in Cynthia's Revels, when a round in the battle of courtly compliment has gone against him, we see that Brisk's interpretation of the phrase is completely erroneous and that it means the opposite of what he intends. Indignant at losing to the "Monsieur", Amorphus asks, "Is the palate of your judgement downe?"⁵⁵⁵ Another of Brisk's errors in this Act might have had its source in Ben Jonson's Bartholomew Fair. Brisk's reference to "those two honest fellows Hero and Leander"⁵⁵⁶ unites the two elements of Lantern Leatherhead's Motion:

The ancient moderne history of Hero, and Leander, otherwise called The Touchstone of true Loue, with as true a tryall of friendship, betweene Damon, and Pithias, two faithfull friends o' the Bankside.⁵⁵⁷

It is possible that the proximity of the story of Hero and Leander to the idea of faithful friendship suggested to Shadwell the kind of confusion shown in Brisk's mistaken reference. Another of Brisk's references, not an erroneous one this time, might also have come from Jonson, though references to Pilades and Orestes were not uncommon elsewhere. In Act III, line 83, Brisk breaks into the fight between

554. See infra, p. 538.

555. Cynthia's Revels, V, iv, 185.

556. The Humorists, III, 122.

557. Ben Jonson, Bartholomew Fair, V, iii, 6-10.

Oldpox and Drybob, saying, "Put up and be Pilades and Orestes". Jonson's plays contain two references to Pilades and Orestes in contexts which influenced Shadwell in other ways and therefore might have affected his selection of the two comrades in this example. In Epicoene, Truewit, having tricked Sir John Daw and Sir Amorous La-Foole into being kicked into friendship again, says to Madam Haughty: "Stay, good madame, the inter-view of the two friends, PYLADES and ORESTES,"⁵⁵⁸ The association of the ideas of kicking and stoicism found in the previous scene of Epicoene, which also involves Daw and La-Foole, is also present in the next few lines of The Humorists. In Epicoene, Truewit says, "What's size kicks to a man, that reads SENECA?"⁵⁵⁹ and in The Humorists, Brisk describes his kicking at Chatolin's, claiming that his persecutor "said I was A storke".⁵⁶⁰ In the published version of The Humorists this was amended to "said I was a Stoick"⁵⁶¹ rather unnecessarily since "storke" is clearly one of Brisk's mistakes. The association between stoicism and kicking and the mention of Pilades and Orestes soon afterwards suggest that Shadwell had this section of Epicoene in mind, but he might also have been thinking of a sequence in Every Man Out of His Humour:

SOGLIARDO Good PYLADES, discourse a robbérie, or two,
to satisfie these gentlemen of thy worth.
SHIFT Pardon me, my deare ORESTES: ...
CARLO How? PYLADES, and ORESTES?
SOGLIARDO I, he is my PYLADES, and I am his ORESTES: how
like you the conceit?
CARLO O, it's an old stale enterlude deuce.⁵⁶²

Several of the words and phrases borrowed by Shadwell have, as we have seen, been highlighted in the way in which Carlo highlights Sogliardo and Shift's choice of expression here.

Thus far, most of the direct cribs from Jonson have been in the speeches of Brisk and Drybob. The cosmetics sequence in Act III involving Curteous and Lady Loveyouth introduces a variation in this pattern. Jonson seems to have had a considerable interest in cosmetics in his plays; Volpone's mountebank tries to present Celia with a magically cosmetic power,⁵⁶³ Eudemus and Livia have a long discussion about Livia's make-up,⁵⁶⁴ and Wittipol, in his disguise as the Spanish

558. Epicoene, IV, vi, 75-76.

559. Ibid, IV, v, 293.

560. The Humorists, III, 118.

561. Summers, I, p.218.

562. Every Man Out of His Humour, IV, v, 52-54.

563. Ben Jonson, Volpone; or The Fox, II, ii, 227ff.

564. Ben Jonson, Sejanus His Fall, IV, iv, 13ff.

lady provides detailed lists of ingredients of various fucuses.⁵⁶⁵
 Shadwell steers clear of all of these in Curteous's sales talk to Lady Loveyouth, but takes almost verbatim one of the perfumer's speeches in Cynthia's Revels. In The Humorists, III, 207-10, we find Lady Loveyouth complaining about the fucus Curteous's servant brought; Curteous replies:

Not like it Maddam. Ile assure your Ladyshipp there
 is as good Sublimate and Crude Mercury in't as can
 be hadd for money prepared with the Jaw-boanes of a sow
 burnt beaten and searced.

The perfumer's reply to Amorphus's inquiry about the ingredients of his fucus is almost identical:

Nought, but sublimate, and crude mercurie, sir,
 well prepar'd, and dulcified, with the jaw-bones
 of a sow, burnt, beaten, and searced.⁵⁶⁶

The rhythmic appeal of "burnt beaten and searced" was obviously as tempting to Jonson as it was to Shadwell, since he took it (as Herford and Simpson note) from Sir Hugh Platt's Delightes for Ladies:

A white fucus or beauty for the face.
 the iawe bones of a Hogge or Sow well burnt,
 beaten, and searced through a fine searce, and
 after ground vpon a porphire or serpentine stone
 is an excellent fucus, being laid on with the
 oyle of white poppey.⁵⁶⁷

Shadwell also borrows extensively from Jonson in Acts IV and V of The Humorists, but the direct verbal borrowings are limited to Brisk and Drybob, mostly the latter. Drybob's desire to be "an ubiquitary for their Love"⁵⁶⁸ is clearly taken directly from Fastidious Briske's

I doe wish my selfe sometime an vbiquitarie
 for their love.⁵⁶⁹

565. Ben Jonson, The Devil is an Ass, IV, iv, 13ff.

566. Cynthia's Revels, V, iv, 402-05.

567. Sir Hugh Platt, Delightes for Ladies (1602), section iv, no. 7, quoted in Herford and Simpson, IX, p.524.

568. The Humorists, V, 112.

569. Every Man Out of His Humour, IV, vi, 50-51.

Drybob's disgust at Brisk and his kind ("what doe such people Signifie but to mantaine Whores fooles Mercers Barbers and Fiddlers"⁵⁷⁰) bears some resemblance to Crites' description of ladies as "curious maintayners of fooles, mercers, and minstrels",⁵⁷¹ and Brisk's own witty expression "the Publishing of my last new Suite",⁵⁷² which Drybob envies, is taken either from Fitzdottrell's stated intention to "Publish a handsome man, and a rich suite",⁵⁷³ or, much more likely, from Mercury's reference to Hedon in Cynthia's Revels:

Hee neuer makes generall inuitement, but against
the publishing of a new suite.⁵⁷⁴

Similarly, Brisk's boast that "I am a man that still flourish in the Spring of all the Fashions"⁵⁷⁵ is surely taken from Carlo Buffone's advice to Sogliardo that he should mix "with such as flourish in the spring of the fashion, and are least popular".⁵⁷⁶ Fastidious Briske's compliments to his mistress, Saviolina,⁵⁷⁷ provide Drybob with a whole clutch of fine sayings in Act V, mostly applying to Theodosia,⁵⁷⁸ but one a boastful remark about his own capabilities.⁵⁷⁹ He also steals Puntarvolo's remark, "I doe expect him at every pulse of my watch."⁵⁸⁰ Perhaps (although the expression was a fairly common one) Drybob's optimistic statement about Theodosia's feelings for himself and for Raymund ("shee thinks mee the Nine Worthyes compared to him"⁵⁸¹) owes something to Sogliardo's statement about Clog:

I, there were some present there, that were the
nine Worthies to him.⁵⁸²

However, Jonson's influence is also seen in rather less specific ways in the last two acts of The Humorists. For example, the idea of a person being mistaken for the devil (though it owes something to

570. The Humorists, V, 162-63.

571. Cynthia's Revels, V, iv, 47.

572. The Humorists, V, 151-52.

573. The Devil is an Ass, I, vi, 34.

574. Cynthia's Revels, II, i, 53-55.

575. The Humorists, V, 149-50.

576. Every Man Out of His Humour, I, ii, 43-45.

577. Ibid, II, iii and III, ix.

578. The Humorists, V, 90, 93, 97 and 137.

579. Ibid, V, 190-91.

580. Every Man Out of His Humour, IV, iv, 5-6; The Humorists, V, 107.

581. The Humorists, IV, 479.

582. Every Man Out of His Humour, IV, vi, 50-51.

Dryden's The Wild Gallant⁵⁸³) could well have been suggested to Shadwell by the scene in Jonson's A Tale of a Tub, where Puppy thinks that John Clay, hiding in the barn, is the devil.⁵⁸⁴ There is in fact one verbal echo in this scene that emphasises the connection; just as Drybob, turned off his ladder by Oldpox, says, "I Tremble every Joint of me",⁵⁸⁵ so Hilts, worried when his master goes into the barn after "the devil", says, "I tremble every joynt till he be back"⁵⁸⁶ Apart from that one verbal parallel and the not unnatural association of the devil with fire, the two scenes have nothing in common but the nature of the mistaken identity, which Shadwell develops to much greater lengths than Jonson, and in a completely different direction.

The duel between Brisk and Raymund at the beginning of Act IV of The Humorists is also developed in a completely different direction from the duel that Fastidious Briske had with Luculento,⁵⁸⁷ not least in that one is shown on stage while the other is only described. However, the whole point of Fastidious's duel with Luculento was that only their clothes were damaged, and this might have given Shadwell the hint for the outcome of the Raymund-Brisk duel, where the only evidence of the "fight" was Brisk's torn band, torn coat and bloody finger.

Similarly, the discussion of Macilente's qualities between Fastidious Briske and Deliro,⁵⁸⁸ though not closely analogous to the discussion in Act V of The Humorists between Drybob and Brisk about what makes a

583. J. H. Smith, D. MacMillan and V. A. Dearing (eds.), The Works of John Dryden, (Berkeley, 1967), VIII, pp. 8-91. Loveby assumes that the money he receives is from the devil (II, i, 224ff.). At one stage (II, ii, 28), Loveby embraces Failer, thinking him to be the devil. Finally, Lord Nonsuch believes himself to be with child by the devil (IV, ii).

584. Ben Jonson, A Tale of a Tub, IV, vi.

585. The Humorists, IV, 112.

586. A Tale of a Tub, IV, vi, 66.

587. Every Man Out of His Humour, IV, vi, 72ff.

588. Ibid, II, vi, 70-77.

gentleman, does have one important similarity. Drybob advocates "university learneing and Travelling", while Brisk, recommending "makeing vizitts to faire Ladies", proclaims himself to be "a man that still flourish in the Spring of all the Fashions".⁵⁸⁹ This opposition is very close to that demonstrated by Deliro and Fastidious; Deliro says tht Macilente "is a scholler" and "well travail'd", to which Fastidious replies, "He should get him clothes." The development of the Drybob-Brisk debate into the area of proper behaviour in the playhouse indirectly echoes several passages in Jonson. The reference to "publishing a new suit", mentioned above, comes in a passage in The Devil is an Ass, II, vi, where Fitzdottrell is describing how he will behave at the Blackfriars playhouse: he will

Sit i' the view, salute all my acquaintance,⁵⁹⁰
Rise vp between the Acts, let fall my cloake.

Drybob's behaviour has much more in common with that described in the Induction to Every Man Out of His Humour:

And MITIS, note me, if in all this front,
You can espy a gallant of this marke,
Who (to be thought one of the iudicious)
Sits with his armes thus wreath'd, his hat pull'd here,
Cryes meaw, and nods, then shakes his empty head,
Will shew more several motions in his face,
Then the new London, Rome, or Niniveh,
And (now and then) breakes a drie bisquet iest,
Which that it may more easily be chew'd,
He steeps in his owne laughter.⁵⁹¹

Later in the same play, Carlo Buffone tells Sogliardo how to behave:

And when you come to Playes, be humorous, looke with
a good Startch't face, and ruffle your brow: like a
new boot; laugh at nothing but your owne iests, or
else as the Noblemen laugh.⁵⁹²

These examples, though no doubt known to Shadwell, gave him only general guidance. Brisk, for example, stands up "to Expose my Person betweene the Acts", but he also combs his "Perewigg to the Tune the Fiddles play",⁵⁹³ a detail more probably based on observation than on any

589. The Humorists, V, 142ff.

590. The Devil is an Ass, I, vi.

591. Every Man Out of His Humour, Induction, 158ff.

592. Ibid., I, ii, 55ff.

593. The Humorists, V, 173.

literary source. Drybob, too, sits "in Judgment upon playes with my hatt thus with a Brow wrinkled like a withred permaine".⁵⁹⁴ It can be seen that any debt of Shadwell's to Jonson here is a very general one.

The same can be said about the wit contest between Drybob and Brisk in Act V. The match has some general similarities to two competitions in Jonson's plays, but it is more fully developed than and different in kind from the jeering match in The Staple of News, IV, i (notice though that Pennyboy Junior uses an image from tennis when he says (lines 21-2):

Call you this ieering? I can play at this,
'Tis like a Ball at Tennis).

The idea is more likely to have come from the very long scene in Cynthia's Revels, V, iv, a scene which provided Shadwell with several verbal parallels, as has been shown. This scene describes at considerable length the battle of court compliment between Amorphus and the god Mercury disguised as a French courtier, in which Amorphus and all that he represents are ridiculed. Shadwell's battle is much shorter and much less satirical, pointing as it does at Drybob's and Brisk's folly rather than at the kind of courtly affectation that is Jonson's target.

The nature and extent of Shadwell's borrowing from Jonson goes far beyond what one expects, even in an age when plagiarism was rife.⁵⁹⁵ The more general borrowing of ideas such as those discussed in the previous paragraph are unexceptionable, and the adaptation of a technique like listing technical terms is used by Shadwell in a positive way. The same can be said of the borrowings of Drybob and Brisk; every expression taken by Shadwell from Jonson is used constructively to fit the relevant character and nowhere is there an appearance of a mismatch. Brisk's habit of mistaking in fact is enhanced by his errors in borrowing. Curteous's plagiarisms are much more difficult to defend, and the best that can be said is that none of them seem out of place in her mouth. In one sense, however, these borrowings of single words and phrase are

594. Ibid, 176-77.

595. See G. Langbaine, Account of the English Dramatick Poets. (1691), for details of many of the plagiarisms of the time.

of relatively small importance, for Jonson's influence on Shadwell's play was much more far-reaching than has yet been suggested.

Every Man Out of His Humour is prefaced by a series of character sketches ("The Characters of the Persons") so detailed as to lead Harry Levin to suggest that "the lists of dramatis personae ... read like pages out of Earle and Overbury".⁵⁹⁶ The dramatis personae pages of the published The Humorists and The Sullen Lovers contain enough detail to guide our responses to the characters and far more than is found in the character lists of, say, Dryden; but Jonson goes far beyond Shadwell in this respect. Compare, for example, Shadwell's statements about Drybob and Brisk with Jonson's about Fastidious Briske. Shadwell writes:

- Drybob A Fantastick Coxcomb, that makes it his business to speak fine things and wit as he thinks; and alwayes takes notice, or makes others take notice of any thing he thinks well said.
- Brisk A Brisk ayery, fantastick, singing, dancing Coxcomb, that sets up for a well-bred Man and a Man of honour, but mistakes in every thing, and values himself only upon the vanity and foppery of Gentlemen.⁵⁹⁷

These statements very simply point to the kinds of leit-motif that characterise these two fools; the statements are functional rather than being consciously created works in their own right. Jonson, however, is much more stylish and seems to be creating, as Levin's comments suggests, works akin to those of the popular genre of the character-writers. Jonson is using his preliminary portraits to satirize while Shadwell is merely using them to guide and enlighten his audience. So Jonson writes of Fastidious Briske:

A Neat, Spruce, affecting Courtier, one that weares clothes well, and in fashion; practiseth by his glasse how to salute; speakes good remnants (notwithstanding the Base-violl and Tabacco:)

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596. Harry Levin, "An Introduction to Ben Jonson", in Jonas A. Barish (ed.), Ben Jonson; A Collection of Critical Essays (Englewood Cliffs, 1963), p.55.

597. Summers, I, p.191. Infra, p.533.

sweares tersely, and with variety; cares not what Ladies fauour he belyes, or great Mans familiarity: a good property to perfume the boot of a coach. Hee will borrow another mans horse to praise, and backs him as his owne. Or, for a neede, on foot can post himselfe into credit with his marchant, only with the gingle of his spurre, and the jerke of his wand.⁵⁹⁸

This marked difference in the amount of detail (and the kind of detail) provided by the two writers in their lists of characters is symptomatic of the differences between the two plays both in kind and in intention. As Bradbrook points out:

The basis of Every Man Out of his Humour is ... the analysis and dissection of identity. Action is secondary, and the number of roles is such that it cannot be developed. The stage is crowded with a parade of eccentrics, and the catastrophe is the destruction of all their pretensions.⁵⁹⁹

It is not simply the number of the roles which limits action, but also the amount of detailed information provided about each of the "humours" and the limited range of types portrayed. All the characters (apart from the chorus figures of Cordatus and Mitis, who drastically slow up an already almost static play) are "humours" characters, and as Herford and Simpson point out:

The 'humorist' has, normally, but two things to do: to exhibit his humour, and to be tricked, jostled, or persuaded 'out' of it. Both processes lead easily to developments of doubtful dramatic value.⁶⁰⁰

Harry Levin makes the same point in a way which demonstrates the literary nature of Every Man Out of his Humour (for, like its preliminary descriptions of character, it reads extremely well) as opposed to its quality as a piece of theatre:

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598. Herford and Simpson, III, p.424.

599. M. C. Bradbrook, The Growth and Structure of Elizabethan Comedy (1963 ed.), p. 153.

600. Herford and Simpson, I, p. 380.

The stage become so overloaded with sharply defined, carefully delineated supernumeraries, who have been called into being only to have their legs pulled, that it becomes all but impossible for a plot to get underway.⁶⁰¹

Shadwell's The Humorists is not strong on plot, as will be shown later, but it plays well on stage and is far from being a static presentation or mere exhibition of portraits or types. That Shadwell's Drybob and Brisk are heavily indebted to Jonson's Fastidious Briske is beyond argument; but in spite of this, they are presented in a totally different way, that is, in relation to a theme, as will be shown. However, they do have something more substantial than words and phrases in common with Fastidious and that lies in their affectation.

Asper, in the choric introduction to Every Man Out of his Humour, states quite clearly the kind of person pilloried in the play.⁶⁰² The play is not concerned with the true humours character, the man possessed by "one peculiar quality" which draws "All his affects, his spirits, and his powers ... all to runne one way"; to ridicule such a person who is beyond help or hope of reform would be cruel indeed:

I must confess it were ill nature, and below a man, to fall upon the natural imperfections of men, as of Lunaticks, Ideots, or men born monstrous. But these can never be made the proper subject of a Satyr, but the affected vanities, and the artificial fopperies of men, which, (sometimes even contrary to their natures) they take pains to acquire, are the proper subject of a Satyr,

wrote Shadwell in the Preface to The Humorists,⁶⁰³ and Asper continues in full agreement with Shadwell's line of argument. He makes it clear that it is rather those who "affect a humour", those "apes" who slavishly imitate fashions and follies, whom Jonson wishes to "scourge". The nature of this kind of "humour" is further defined in a conversation between Cob and Cash in the 1616 version of Every Man In his Humour:

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601. Harry Levin, op.cit., p.55

602. Every Man Out of his Humour, Grex, 105-22.

603. The Humorists, Preface, infra, p.528.

- COB What is that humour? some rare thing,
I warrant.
- CASH Mary, Ile tell thee, COB: It is a gentleman -
like monster, bred, in the speciall gallantrie⁶⁰⁴
of our time, by affectation; and fed by folly.

Shadwell, too, in terms of characterisation, seems to "sport with humane follies, not with crimes",⁶⁰⁵ for it is to Jonson's fools that he turns for sustenance rather than his heroic rogues. In Paulson's terms, Shadwell is following an Horatian rather than a Juvenalian line.⁶⁰⁶ There is nothing of Volpone and Mosca in The Humorists (unless we equate the obvious enjoyment of Frayley and Theodosia in gulling the fools, with the dedicated enthusiasm with which Volpone and Mosca turned gulling fools into an art form), nothing of the cunning ingenuity of the aptly named Subtle and Face, nothing of the robust and almost outrageously vigorous cleverness of the rogues of Bartholomew Fair. It is to the follies of Every Man Out of his Humour, the pretentious affectations of Cynthia's Revels, and the knock-about fooling of The Devil is an Ass that Shadwell turned for inspiration in the detailed build-up of his characters. That is not to say, however, that the more static plays of Jonson were the only ones to influence Shadwell, but that they were the ones to influence the details of the characterisation of the fools in The Humorists. This influence was, however, qualified by three factors: first, Shadwell's rather rigid idea of what a humours character should be; secondly, his concern with the central theme and design of his play and its effective portrayal on stage; and thirdly, his inability to match his master Jonson in terms of fertility of language.

Frazer Russell traces the increasing importance of abstraction and generalization in the conception of dramatic character from Shakespeare and Jonson to Shadwell, claiming that Shadwell, in the Preface to The Sullen Lovers, celebrates unambiguous and unequivocal characterisation.⁶⁰⁷ Certainly, Shadwell's statement of intent is uncompromising enough:

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604. Every Man In His Humour (1616), III, iv, 18-22.

605. Ibid, Prologue, 24.

606. R. Paulson, "The Fictions of Satire", in Satire: Modern Essays in Criticism, pp. 350-51.

607. Frazer Russell, "Elizabethan Drama and the Art of Abstraction", Comparative Drama, II, 1968, pp. 73-82.

In the Writing of a Humor, a Man is confin'd
not to swerve from the character, and oblig'd
to say nothing but what is proper to it:608

and his practice in The Sullen Lovers follows this inflexible line to the bitter end, so that by the end of the play we are heartily sick of the unflagging consistency and unallayed zeal with which the humours of Sir Positive, Ninny and the others are followed through. However, Shadwell does moderate his high ideals to a degree in The Humorists, so that Oldpox's humour of being in love with all women is tinged with a touch of the mercenary, Lady Loveyouth's desire for a man is deepened by her utter ruthlessness, and Drybob's occasional flash of perky ingenuity adds a welcome addition to his irritating habit of self praise. In spite of such complicating details, Shadwell is still concerned with consistency:

All the words and Actions of the Persons in the Play,
are always sutable to the Characters I have given
of them,⁶⁰⁹

writes Shadwell in his Preface to The Humorists, and such a simple interpretation of the rules of decorum inevitably leads to simple and fairly abstract characters. Don R. Kunz rather naively argues that Shadwell in The Sullen Lovers "countered the humours tendency toward abstraction by creating an individualizing verbal behaviour for each", citing Sir Positive's "vast noun catalogs" and Ninny's out-dated "penchant for paradox".⁶¹⁰ His argument is naive because he assumes that a single stylistic characteristic is sufficient to individualise and complicate what is a type (Sir Positive's identification with a contemporary individual has nothing at all to do with linguistic characteristics, and probably owes as much to the actor's portrayal of the character as to Shadwell's writing of it); it is also naive in that it seems to imply that Shadwell was doing something new in giving his humours characters an individual style. The most superficial glance at Jonson's plays serves to demonstrate individual styles by the score, and styles whose complexity and inventiveness make Shadwell's devices look very ordinary indeed. As M. C. Bradbrook says:

608. The Sullen Lovers, Preface, Summers, I, p.11

609. Infra, p.534.

610 Don R. Kunz, The Drama of Thomas Shadwell, pp. 40-41.

The decorum of fools' speech, which lies in misuse of language, is Jonson's particular study.⁶¹¹

There can be no doubt, then, that Shadwell lacks what L. C. Knights calls Jonson's "amazing fertility" of language.⁶¹² This fertility was not always beneficial in dramatic terms, so that both Every Man Out of his Humour and Cynthia's Revels, if they were to be produced without considerable cutting, would probably be theatrically tedious largely because of the fecundity of the language; Shadwell's more limited style was more direct and therefore more dramatic. Quite simply, it comes down to the fact that in the two plays mentioned, Jonson wrote many excessively long speeches while Shadwell in The Humorists wrote none (which is not to say that none of Shadwell's speeches need cutting for the theatre!). However, Jonson's fertility, added to the vision and the control that T. S. Eliot was the first to draw attention to, enabled Jonson to produce three or four plays that are superb theatre as well as great literature. It is these plays (Volpone, The Alchemist, Bartholomew Fair and perhaps Epicoene) that Eliot refers to in his famous statement that

what holds the play together is a unity of inspiration that radiates into plot and personages alike.⁶¹³

Eliot goes on to suggest that "no theory of humours could account for Jonson's best plays or the best characters in them":

His characters are and remain, like Marlowe's, simplified characters; but the simplification does not consist in the dominance of a particular humour or monomania.... The simplification consists largely in reduction of detail, in the seizing of aspects relevant to the relief of an emotional impulse which remains the same for that character, in making the character conform to a particular setting. This stripping is essential to the art, to which is also essential a flat distortion in the drawing; it is an art of caricature, of great caricature, like Marlowe's. It is a great caricature, which is beautiful; and a great humour, which is serious. The 'world' of Jonson ... is a world of poetic imagination; it is sombre. He did not get the third dimension, but he was not trying to get it.⁶¹⁴

611. M. C. Bradbrook, Growth and Structure of Elizabethan Comedy, p.65.

612. L. C. Knights, Drama and Society in the Age of Jonson (1962 ed.), p.164.

613. T. S. Eliot, "Ben Jonson" in Elizabethan Dramatists (1963), p.76.

614. Ibid, p.79

While it would be pretentious to make such claims for Shadwell as Eliot makes (with justification, in my opinion) for Jonson, it is nonetheless fair to say that Shadwell achieved a unity in The Humorists in his own way, in that he created an imagined world which is both sombre and serious. Such a creation relies, as it does in Jonson's best plays, on control. Shadwell might have been less linguistically fertile than Jonson, his interpretation of the idea of humours might have been more rigid, but neither of these limitations was a positive disadvantage to Shadwell in terms of what he was trying to achieve. Neither, strangely enough, was the main factor for which Shadwell's early plays were criticised, that is their almost perfunctory plots. When Pepys first saw The Sullen Lovers, he described it as "having many good humours it [sic] it; but the play tedious and no design at all in it".⁶¹⁵ That others shared Pepys' view of the play is suggested by the following comment in the Preface to the play:

The want of design in the Play has been objected against me: which fault ... I dare not absolutely deny: I conceive, with all submission to better Judgments, that no man ought to expect such Intrigues in the little actions of Comedy, as are requir'd in Playes of a higher Nature: but in Playes of Humour, where there are so many Characters as there are in this, there is yet less design to be expected: for, if after I had form'd three or four forward prating Fopps in the Play, I made it full of Plott, and Business; at the latter end, where the turns ought to be many, and suddenly following one another, I must have let fall the humour.⁶¹⁶

The published version of The Humorists, too, is not strong on plot, which is hardly surprising in view of Shadwell's claim that he was "forced... to blot out the main design of it".⁶¹⁷ Ironically, however, it has nonetheless a more elaborate plot than the original The Humorists, though a much more artificial one.⁶¹⁸ Shadwell seems to be using the word, "design", here in a much wider sense than in the Preface to The Sullen Lovers, where "design" means "plot". The "design" that was blotted out of The Humorists was something much more integral to the play's meaning than the plot. The relative lack of importance of plot to Shadwell reflects another influence from Ben Jonson, who as T. S. Eliot points out:

615. Pepys, 2 May 1668.

616. Summers, I, p.10.

617. The Humorists, Preface, infra, p. 527.

618. See supra, p. 177.

employs immense dramatic constructive skill:
it is not so much skill in plot as skill in
doing without plot.⁶¹⁹

Later on the same page, writing about the great comedies, Eliot argues that "the plot is enough to keep the players in motion; it is rather an 'action' than a plot". Harry Levin's explanation for the fact that Jonson does not seem to need a plot is related to what he describes as Jonson's "usual method of characterisation", which deals with "encounters instead of experiences" and appeals to "judgment instead of sympathy".⁶²⁰

Jonsonian comedy invariably tends in the direction of an arraignment; it must enact a trial and achieve an official resolution of the comic knot,⁶²¹

explains Levin, and while such a climactic trial and resolution implies movement of some kind, it is the movement of the statement and cross examination of prosecuting counsel rather than the movement of plot. In other words, Jonson's comedies proceed in a series of statements, a series of set-pieces almost, which accumulate to illustrate the nature of the folly of the knavery of the protagonists.⁶²² Eventually when they are finally judged and punished (either literally as in the case of Volpone or by implication as with Subtle), the reader or the audience is in a position to appreciate the fitting nature of the justice meted out.

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619. T. S. Eliot, op.cit., p.76

620. Levin, op.cit., p.41

621. Ibid, p.48.

622. The Prologue to Cynthia's Revels finishes by claiming that the author's "poesy ... affords Words, above action; matter above words." In the skirmish between the three boy actors which forms the induction, we have already been told the plot of the play, such as it is. Incidentally, instead of providing character sketches in the preliminaries to the play (as he did in Every Man Out of His Humour), Jonson here provides the portraits, in even greater detail, in the play itself through the commentator roles of Mercury and Cupid. Again the writing is lively and full of wit, but the sheer length of the speeches inevitably slowsdown movement and action.

Such a structure is particularly apt for the kind of plays which influenced Shadwell in the most detailed way and for the context in which they were written. Every Man Out of his Humour and Cynthia's Revels were described as "Comicall Satyres", a kind of play in which the satirical elements were integral and formed a substantial part of the whole. The new modes of satirical expression which were becoming popular at the turn of the 17th century were now placed in a heightened context of dramatic dialogue and situation, further intensified by the scenic elements of costume and setting. So we find a portrait gallery of exotic characters, we find a series of elaborately staged set-piece situations, we find a number of long speeches, often invectives, particularly in Cynthia's Revels, where Crites' great invectives are reminiscent of Marston's non-dramatic satires. Such a mode as comical satire seems not to need a plot, merely an accumulation of evidence in preparation for the final arraignment (or series of arraignments, for judgments do not all occur at once; Sordido is pushed out of his humour long before the others, and Mercury's out-complimenting of Amorphus is separate from the final evidences of the working of the Fountain of Self Love and Cynthia's judgment on her court).

This drama of arraignment was a particularly appropriate form for Jonson to use in the period of the Wars of the Theatres; Every Man Out of his Humour, Eastward Ho, Cynthia's Revels and The Reastaster (sub-titled His Arraignment) are all comical satires and all play a more or less central part in the battle of ideas and attitudes that Jonson carried on with Dekker and Marston in particular. It is tempting to see Shadwell following his master in this as in other things; certainly the prefaces to The Sullen Lovers and The Humorists form part of an (at this stage) less vituperative battle of the theatres with John Dryden, and the plays themselves, as has been shown, are not entirely free of references to Dryden.

Be that as it may, it is certainly true to say that Shadwell followed Jonson in producing a comedy of arraignment, and in The Humorists, the attitude of Raymund, Theodosia and Fraylety towards the fools, though understandable in view of the fools' persistently annoying pursuit of Theodosia, nonetheless shows something of a quality demonstrated by Jonson, the almost cruel enjoyment in attacking fools which led Harry Levin to say in reference to Epicoene:

In the attitude of the wits toward their monomaniac victim, there is more than a touch of sadism, of the 'comedy of affliction'.⁶²³

It was arguably the extent to which the original The Humorists could be described as "comedy of affliction" that led it to fall foul of the whore-masters of the time and caused its sting to be blunted by the substitution of, among other things, a less afflicting and more artificial arraignment for the fools at the end of the play.

Epicoene was one of the most popular of Jonson's plays in the Restoration period. We know from a remark in Pepys that Shadwell thought highly of the play:

To the King's playhouse and there saw The Silent Woman; the best comedy, I think, that was ever wrote; and sitting by Shadwell the poet, he was big with admiration of it.⁶²⁴

We know, too, that Dryden thought so highly of it that he chose it as "the pattern of a perfect Play" in his An Essay of Dramatick Poesie.⁶²⁵ It is in Dryden's, or rather Neander's, Examen of Epicoene that we can see clearly the way in which the structure of the play has many similarities to the structure of The Humorists. Neander says:

I will observe yet one thing further of this admirable Plot; the business of it rises in every Act. The second is greater then the first; the third then the second, and so forward to the fifth. There too you see, till the very last Scene, new difficulties arising to obstruct the action of the Play; and when the Audience is brought into despair that the business can naturally be effected, then, and not before, the discovery is made. But that the Poet might entertain you with more variety all this while, he reserves some new characters to show you, which he opens not till the second and third Act.... All which he moves afterwards in by-walks, or under-Plots, as diversions to the main design, lest it should grow tedious, though they are still naturally

623. Levin, op.cit., p.50

624. Pepys, 19 September 1668. Compare Aphra Behn's description of a "man the most severe of Johnson's sect" (possibly Shadwell): see note 67 supra.

625. Works of John Dryden, XVII, p.55

joyn'd with it, and somewhere or other subservient to it. Thus, like a skilful Chest-player, by little and little he draws out his men, and makes his pawns of use to his greater persons.⁶²⁶

The business of The Humorists, too, "rises in every Act", as will be shown in greater detail later. Act I sets the tone and introduces two of the main characters, Raymund and Oldpox, but the main plot (that is, the series of obstacles that have to be overcome before Raymund can marry Theodosia) does not get under way until Act II. In this act we meet not only another fop, Drybob, but also the main blocking figure in the play, Lady Loveyouth, and the heroine, Theodosia. Here too the basic problems for Raymund are shown; not only has he to deal with his foppish rivals, but he also has to cope with the fact that Lady Loveyouth wants him for herself. Act III presents a further complication in the figure of a third rival suitor, Brisk, and the pace of the activity on stage begins to pick up. Act IV is full of movement, often farcical, but producing a feeling of frenetic but frustrated activity, with Raymund's and Fraylety's plans constantly teetering on the verge of total disaster. However, by the end of Act IV, the hero and heroine have succeeded in eloping, leaving only the problem of Theodosia's estate, the working-out of the almost perfunctory sub-plot involving Sir Richard Loveyouth, and the arraignment of the fools to be completed. All are more or less satisfactorily worked out in Act V. So in Dryden's terms, the business rises in every act, new difficulties arise to obstruct the action of the play, and new characters are introduced in Acts II and III and used in various "by-walks, or under-Plots" which affect the main plot. The major difference, on the face of it, between the way in which The Humorists is constructed and the way in which Dryden sees Epicoene as being constructed lies in the fact that, to all intents and purposes, Shadwell's main plot plays no part in Act I and only a minor part in Act V, whereas Dryden sees Dauphine's plans to inherit Morose's money as being central throughout Epicoene. Ray L. Heffner, Jr.'s excellent essay, "Unifying Symbols in the Comedy of Ben Jonson",⁶²⁷ presents a very different view of the structure of Epicoene,

626. Ibid, pp. 62-63.

627. Ray L. Heffner, Jr., "Unifying Symbols in the Comedy of Ben Jonson", in Barish, op.cit., pp. 133 ff.

seeing it in terms not of a single, well-defined objective as Dryden does, but in terms of a "number of separable though related actions which are initiated and brought to completion at various points in the play and which are skillfully arranged to overlay and interlock". He goes on to demonstrate that the general plan of the play is that a different major action - each essentially a trick played on a dupe or group of dupes - "occupies the center of attention in each act except the first, which consists of exposition of material for all the actions to follow". Heffner then goes on to argue that this structure of action is by no means the most important structural element in the play, which is much more concerned with theme than with plot:

The essential movement of The Silent Woman, then, is the exploration of themes implicit in the central comic conceit of a noise-hating man married to a noisy woman. Noise and the hatred of noise take on the proportion of symbols as they are given ever-widening meanings by the various particulars of social satire.⁶²⁸

Heffner's analysis of the plot in terms of separate actions suggests a more systematically contrived series than we find in The Humorists, where the final judgment on all the fools (including Lady Loveyouth and the whores, Button and Trim) is left to the very end of the play, though the business with the ladders, the confusions in the garden and in the cellar, and the duels are all actions of a similar kind to those described by Heffner. However, it is the emphasis on the thematic nature of the structure of Epicoene that points clearly to one of the major ways in which Jonson's influence on Shadwell showed itself. This can be seen more clearly in another quotation from Heffner's article:

The essential unity of Jonson's comedy is thematic. In each of his major plays he explores an idea or a cluster of related ideas through a variety of characters and actions. And the central expression of the unifying idea is usually not in a fully developed plot but in a fantastic comic conceit, an extravagant exaggeration of human folly, to which all of the more realistically conceived characters and incidents have reference.⁶²⁹

628. Ibid, p.141.

629. Ibid, p.134.

As we shall see later, a thematic rather than a plot-based approach provides a much more constructive way of looking at The Humorists, though the theme is much wider in conception than that suggested by Heffner for Epicoene. The thematic centre of The Humorists leans much more on the central ideas of such plays as Volpone, with its focus on materialism, and The Devil Is an Ass, which, according to L. C. Knights, "formulates an attitude towards acquisition".⁶³⁰ But Shadwell adds the typically Restoration theme of love to that of the possession of material things to produce a biting satire that is built around attitudes to the commercialisation of love and marriage. All the characters and every action in the play have reference to this theme, but perhaps one could argue that, just as Morose is the central symbol of Epicoene, Oldpox, with his diseased trading in love and his concern to find a "salve for the wound of an Estate"⁶³¹ in marrying Lady Loveyouth, brings together all the negative ideas in Shadwell's play.

One other way in which Jonson significantly influenced Shadwell was in his use of social realism and what Knights calls "the permanent sombre background of which we are made aware in all of Jonson's comedies". Knights goes on to say:

It is the tone - the quiet recognition of the inevitable - that is important; and the clearly apprehended sense of mutability heightens, rather than detracts from, the prevailing zest.⁶³²

The implications of mutability are recognised in The Humorists if not quietly then certainly in a matter-of-fact way in the constant reference to disease in Act I and elsewhere and in the casual ruthlessness of Lady Loveyouth's remark to Curteous in Act III, 257-58:

I am sorry I cannot entertaine his flame, I am engaged to
A person, but if I bury him then much may bee.

630. L. C. Knights, op.cit. p.31. Several of Shadwell's plays are concerned with this theme; see, for example, The Miser and also his version of Timon, which P. F. Vernon ("Social Satire in Shadwell's Timon", SN, XXXV, 1963, pp. 221-26) sees as a satirical analysis of social corruption, particularly of the pernicious effects of money on human relationships.

631. The Humorists, V, 76.

632. L. C. Knights, op.cit., p.164.

The whole of Act I is, in fact, given over to establishing a tone at once sordid yet amusing; we are intended to find it entertaining that Oldpox will soon be snuffling "worse then A Scotch Bagpipe that has gott A flaw in the Bellows" (I, 135-36), and Raymund's humorously superior comments on Oldpox's lists of horrific medical symptoms give the reader a clue as to how he is expected to respond. Merging with these implications of mutability, disease and death we have a clearly felt tangible presence of everyday London life as a background to the action of the play, and, unusually for the Restoration period, it is not just fashionable London, the life of Chatolin's and Whitehall, which emerges, but the life of the ordinary Londoner is seen too in a variety of glimpses. We see details of everyday life in the incident of the baylies, in the description of Pullin's elevation from barber to surgeon, in Curteous's busy vending of articles and services ranging from second-hand clothes and cosmetics to assignations and marriage broking. Raymund's cruel exposure of Brisk's Inns of Court background provides a number of detailed glimpses into London life of the time and Theodosia's outraged and vivid diatribe against marriage to such fools as her three suitors provides us with superbly visualised images of life in the country. So strong is the feeling of real life in all its seriousness behind the comedy in The Humorists that one could be forgiven for reading the following comment by G. K. Hunter on Every Man Out of his Humour as a comment on Shadwell's play:

Here is a comic logic coupled to an unsparing social realism, and an insistence on judgement, which is completely new.⁶³³

It is the unsparing nature of the realism, the pervasiveness of the sombre background of disease, and the harshness of the judgments at the end of the unpublished The Humorists which, when taken with the ambivalence of the actions of the positive characters in the play, bring to mind Edmund Wilson's devastating comment on Ben Jonson:

There is no love in Jonson's plays to set against these negative values.⁶³⁴

633. G. K. Hunter, "English Folly and Italian Vice", in Jacobean Theatre (1960), p.85.

634. Edmund Wilson, "Morose Ben Jonson", in Barish, op.cit., pp. 66-67.

While we might feel that such a view of Jonson implies a certain obtuseness and lack of understanding of what he was trying to do, we cannot but agree with Wilson's statement that "few lovers are united by Jonson".⁶³⁵ While such an anguished accusation is not true of Shadwell in The Humorists, it does remind us of the qualifications and conventional platitudes of which Raymund and Theodosia's love talk consist (qualities which make their love scenes extremely difficult to stage convincingly) and makes us take even more anxious note of the disquieting ambiguity of Sir Richard's blessing on the happy couple: "may your Loves each day and houre Increase".⁶³⁶ Jonson has a characteristic method of implying the positive aspect in his satires rather than stating it. If we see a formal satire as having a structure which consists of two layers, a thesis layer attacking vice and folly, and, much briefer, an antithesis layer "illustrating or implying a philosophy of rational control, usually embodied in some more or less ideal norm like the Stoic vir bonus, the good plain man",⁶³⁷ then Jonson interprets this structure in an individual way. Jonson's rational control is not embodied in his Bonario or his Dauphine or his Lovewit; it is certainly not embodied in his Volpone, his Truewit, or his Face; Jonson's vir bonus is in fact the "man in the street", or rather the man in the audience, the person possessed of the commonsense and traditional values which enable him to judge Volpone's extravagance without needing to see on stage the standard against which that extravagance is measured. In other words, Jonson's rogues are judged (as often as not by their own words) against standards implied by the "permanent sombre background", "the clearly apprehended sense of mutability" described by Knights, and consequently the vir bonus is not really needed in his great satires, though of course Crites in Cynthia's Revels fulfils that role. Shadwell in The Sullen Lovers had Caroline and Lovel as the "antithetical" characters, representing sanity in an insane world, and in The Humorists he gives Raymund and Theodosia a similar role, but one in which they become much more embroiled in the action, so that Raymund has to stoop to deceit and intrigue in order to achieve his ends. It is here that Shadwell can be said to have followed Jonson's example in that he relies on the general sombre atmosphere of disease and deceit to help his audience assess how far to judge

635. Ibid, p.68.

636. The Humorists, V, 637.

637. Maynard Mack, "The Muse of Satire", in Satire: Modern Essays in Criticism, p.194.

Raymund and how far to see the ambiguity in Sir Richard's blessing as being valid.

It can be seen then that Ben Jonson's influence on The Humorists was a much greater one even than Shadwell admitted. Not only did Jonson's influence on the characterisation in the play stretch to the very words used, but he provided ideas for several actions and his influence on the structure of the play, on the centrality of a theme, and on the pervading social realism and feeling of mutability were crucial in enabling Shadwell to produce a comical satire which had something serious to say and which said it clearly and effectively. Shadwell plagiarised several of Jonson's plays, but he also used Jonson in a positive and constructive way to produce a play which is worth reading and performing not for what Jonson gave it but for what Shadwell created.

THE HUMORISTS: A CRITICISM

It is clear from Shadwell's comments in the Prefaces to The Sullen Lovers and The Humorists that he was very aware of the problem of balancing plot and character in a "humours" comedy. Even in the 1671 version of The Humorists, as Michal Alssid's analysis clearly shows,⁶³⁸ there are signs that Shadwell was consciously trying to use image, theme and plot to put right "the want of design" that had been objected to in The Sullen Lovers.⁶³⁹ The attempt is much more obvious, and much more successful, in the manuscript version of The Humorists, of which Shadwell writes:

I was forced, after I had finish'd it, to blot out the main design ...; finding that, contrary to my intention, it had given offence.⁶⁴⁰

Small wonder that, in the Epistle Dedicatory, he describes the published version as a "mangled, persecuted play".⁶⁴¹

It would seem from the remarks made in the Preface to The Sullen Lovers that Shadwell interpreted the word "design" in terms of plot, business and intrigue:

I conceive, with all submission to better Judgments, that no man ought to expect such Intrigues in the little actions of Comedy, as are requir'd in Playes of a higher Nature: but in Playes of Humour, where there are so many Characters as

638. Michael W. Alssid, Thomas Shadwell. (New York, 1967), pp. 45-51.

639. The Sullen Lovers, Preface, Summers, I, p.10.

640. The Humorists, Preface, infra, p.527.

641. Ibid, infra, p.525.

there are in this, there is yet less design to be expected: for, if after I had form'd three or four forward prating Fopps in the Play, I made it full of Plott, and Business; at the latter end, where the turns ought to be many, and suddenly following one another, I must have let fall the humour, which I thought wou'd be pleasanter then intrigues could have been without it: and it would have been easier to me to have made a Plott then to hold up the Humour.⁶⁴²

Certainly, as we have seen, the plot of The Humorists, particularly the ending, was drastically altered, yet in the early version it is clear that Shadwell's main structural concern was not with plot. The main story-line consists of Raymund's attempts to win Theodosia in spite of the wiles of Lady Loveyouth (a typical "blocking figure"⁶⁴³) and the complications provided by three rival suitors. The plot is rather more elaborate than that of The Sullen Lovers, and there is considerably more farcical business, but it is still on the characters and their humours that the emphasis is placed. In the Preface to The Humorists, Shadwell claims that "my design was in it, to reprehend some of the Vices and Follies of the Age",⁶⁴⁴ an idea which he elaborates in his letter to the Duke of Newcastle written 20 April 1671:

I have (in this Play) only shown what I would do if I had the liberty to write a general Satyr, which (though it would reflect upon no particular persons, yet) I find the Age is too faulty to endure it.⁶⁴⁵

It is the means by which he fulfilled this design which constitutes the great step forward that this play represents for Shadwell. It is through the effective and highly complex use of image and theme combined with a carefully contrived acceleration and intensification of certain elements in what could almost be described as a kinetic structure that he expresses his main ideas. The unpublished The Humorists marks Shadwell's coming-of-age as a dramatist.

The lack of emphasis on plot is apparent from the opening Act, which does very little in the way of moving the story forward. Its main function is to establish a tone for the play, and a grim tone it is.

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642. Summers, I, p.10.

643. cf. Northrop Frye, Anatomy of Criticism; Four Essays (Princeton, 1957), pp. 164ff.

644. The Humorists, Preface, infra, p.527.

645. Letters and Poems in Honour of ... Margaret Dutche of Newcastle, pp. 127-28.

Until the arrival of the two whores two thirds of the way through Act I, we are constantly faced with disease in all its horror, a horror intensified by the long lists of medical terms and symptoms common to this Act and not a jot lessened by its dark comedy. The first character to appear is clearly in pain, and from his references to the plaster on his neck and to his shins being opened, the audience soon deduces the nature of his illness. Any lingering doubts are allayed as Mrs. Curteous enters and addresses him as "sweete Mr. Oldpox". Ironically, Oldpox sees the pain as being caused not so much by the symptoms of the illness itself as by the treatment that the "damnd Surgeon" has meted out; it is the plaster which "gnawes more then Aqua-fortis"; like the "Caustick he applyed to my shinns when they were opened last". The doctor is seen as the Emperor Dioclesian (though it is difficult to see Oldpox as a primitive Christian, except in terms of his suffering), as the hangman, who "destroyes mankinde", and as one who "devours" and does more damage than the disease itself. This blindness of Oldpox's is typical of the sufferings of other characters throughout the play; their suffering, whether it be unrequited love, rejection, or whatever, is almost invariably brought about by their own indulgence in their humour. In the first few lines of the play, therefore, Shadwell establishes not simply a tone, but a pattern of blindness to one's own faults. Oldpox clearly sees himself as a martyr, not so much to his own humour (though this is how we see him, perhaps) as to the doctor's incompetence; this is shown in the two further references to Christian martyrs which follow. However, with subtle irony, the references to Christian martyrdom are built into a landscape which is pure Hell: "Hee has given me a plaister of fire and Brimstone, it Torments me more then a Katherine-wheele or St Laurences Gridiron would doe". This early reference to Oldpox's being in Hell is picked up later in the play, particularly in Act IV, when Oldpox twice pretends to be the devil, and with further irony finds himself trapped in a fire. The torments of these opening lines of the play are established very strongly and emphatically not merely by the content, by the fact of Oldpox's pain, and by the imagery but by the choice of words with strong destructive connotations (gnaws, destroys, devours, rack, rascal, villain, hangman), and the heavily stressed rhythms of Oldpox's speeches.

In line 22, the tone changes slightly as another of the play's themes is introduced; after the pains of love we have the pains of materialism. Shadwell uses a fairly commonplace comparison which involves a mildly satirical blow at a standard target for satire, the money lenders of the time. The commercial theme is merely mentioned in passing here, but the reference prepares the way for the theme's development in the characters of Curteous, Button and Trim, and in the character of Oldpox himself, whose humour we later see to be more complicated than it seems to be at first. More general satire against doctors follows, characterised by the vocabulary of violence and suffering and the heavily accentuated delivery so typical of Oldpox in this part of Act I. Curteous's two attempts at joking Oldpox out of his anger are merely used by him as springboards for further indignation, which culminates in the bitterly satirical comment, "Could not I make use of my owne Country men that are famous all over the world for Cheateing one another."

After this somewhat staggering remark, the play makes a move in what seems to be the direction of plot development, though it soon becomes apparent that Shadwell's concern is still the introduction and development of themes important to the play as a whole, for the relationship between Mrs. Striker and Oldpox is not developed at all in this version of the play. The mention of this lady does, however, serve to demonstrate the central aspect of Oldpox's humour, his belief that all women are in love with him: "Alas deare Soule I know shee Loves me Intirely". The description of this "deare Soule" who plans to deceive her husband and commit adultery with Oldpox as "A person of much worth and honor" introduces both the theme of hypocrisy which runs through the play and also the technique of examining ideas like "worth" and "honour" in terms of situations which disturb their normal frames of reference in order to make a satirical point.⁶⁴⁶ Curteous's role also becomes clearer in this passage; she sells not only clothes (second-hand clothes with pretensions to nobility!) but also assignations. The already sordid tone becomes a shade grimmer as we realise Curteous's connection with Oldpox's disease. Oldpox's promise to do Striker "all the Civill offices" he can brings to the surface a number of grotesque

646. See Dale Underwood's discussion of Etherege's use of nonmetaphoric language in Etherege and the Seventeenth Century Comedy of Manners (Yale, 1969), pp. 94ff.

implications which both reinforce the theme of deceit and deepen our feelings of disgust. Mrs. Striker, "who does most furiously Expect an Assignation", would interpret "Civill offices", not in terms of polite behaviour (the normal meaning of the phrase) but in terms of sexual gratification. Oldpox phrases his promise in such a way as to suggest some doubt about his capability to fulfil such expectations, as his disease might well have made him impotent. The ambiguity implied by this contrast is further complicated by the thought of what "Civill Office" Oldpox would perform for Striker if he were able to fulfil her needs, and this is the most horrific idea yet presented in the play; any sexual contact with Oldpox would be likely to infect the lady with the syphilis which already riddles Oldpox. This possibility stirs the conscience even of Curteous, who reluctantly accepts Oldpox's hypocritical assurances that his illness is "a Rheume, A very Rheume, noething else", while enjoying the attentions with which he seeks to distract her. This section of Act I finishes with an amusing but symbolic picture of Curteous rubbing Oldpox's shins to ease the pain that she has been indirectly responsible for inflicting on him. Oldpox reinforces our image of his humour as he enjoys the attentions of his bawd and discusses his love for the females of Lady Loveyouth's household, particularly Theodosia. It is significant that the mention of Theodosia is followed immediately by the entrance of Raymund, so that the two positive characters in the play are associated in our minds from the outset.

In this opening sequence of the play, a mere ninety five lines, Shadwell has intensively established a mood and a tone that provide a framework for the rest of the play. He is not concerned at all with plot until the very end of this section which introduces us to the women of Lady Loveyouth's household, but he is concerned to present and link the key themes that are to be developed throughout the play. We are made to feel very powerfully the results of the commercialisation of love, we see its links with materialism and with hypocrisy, and we see, briefly, a failed marriage. These are all very serious issues, presented in words which have strong associations with violence and suffering, and yet Shadwell's handling of the dialogue, his theatrical technique, and his interpretation of character make us examine these issues in a context of laughter, so that we judge the characters and the situations by ridiculing them, thus helping Shadwell to achieve his aims of reforming through the ridicule of abuses.

Raymund's arrival on stage marks a slight change of tone, brought about largely by his breezy honesty and witty remarks. His first two speeches identify Curteous's humour and Oldpox's; Curteous, we learn, is "A Ranger of the game, A very Baud Erant", who cannot help but follow her calling, for "procureing Lyes soe in their way they can not avoid it". As for Oldpox, he still holds up his humour of being "in love with all woemen". Raymund goes on to see through Oldpox's pretence, observing Oldpox's twinges of pain and wittily rallying him on his "passive valour as to Pill and Bolus", while ironically comparing his suffering to that of "Knights-Erantz in Romances". The language of romance here links Oldpox both with the "Baud Erant" in an ironic reversal of the ideals of romance, and with the language of romance that we find associated with Brisk and Drybob later in the play. Raymund's response to Oldpox's deceit concerning the nature of his disease is in the best tradition of the railing satirist; he attacks him in a series of vivid images, and then, when Curteous intervenes on Oldpox's behalf, turns on her quite viciously:

RAYMUND Has hee your affection.
 CURTEOUS May bee hee has, what then.
 RAYMUND Then doe I envy him as you would doe one
 of your profession whom you saw palted with
 stinking Fish or Rotten Eggs.

This aspect of Raymund's character prepares us perhaps for his later somewhat ethically questionable behaviour, and also places him in this Act as the Juvenalian lashing satirist by whose standards we, the audience, are expected to judge the other characters. Oldpox's response is characteristically conditioned by his desire to use Raymund as "an Instrument in my Love to one of his Kinswoemen" and he therefore restrains the comically irate Curteous, whose angry mutterings punctuate the next few speeches. Although Raymund makes use of commercial imagery (he will "not give six Months purchase for an Estate dureing the Terme of thy Naturall nose"), many of his images are taken from nature and provide a welcome break from the almost constant flow of images of disease and violence. However, in the debate which develops concerning the rival merits of wine and women (a common set-piece discussion in the drama of the time⁶⁴⁷) both protagonists perpetrate catalogues of

647. See, for example, Wycherley, The Country Wife, I, i; Wycherley, Love in a Wood, or St. James's Park, II, i; Sedley, The Mulberry Garden, I, ii, 74ff.

the diseases which result from over indulgence. Raymund undercuts Oldpox's argument with a telling comment which brings the debate right down to earth: "I see by very much Pox thou hast attained to A little Skill in Physick", before demonstrating the ills that women can bring, and then lifting the whole debate into a lyrical paean in praise of wine. Oldpox's reply, invalidated though it is by his own physical decay, is flowing well as it praises woman, "the most Gentle, sweete, delicate, soft thing"; until its emptiness is demonstrated by Curteous's thump on his sore shoulders. Even Oldpox's humour is hard put to it to hold up under such provocation, and he is saved only by the entrance of Pullin.

Shadwell uses the introduction of new characters quite effectively in this play, and this is exemplified by the pattern of entrances in Act I. Having established the tone he needed early on, he brought in Raymund to provide the perspective that was needed to place that tone in the context of the play as a whole; in a sense, Raymund represents the outside world, lightening the oppressiveness of the opening scene and commenting on it at the same time. Having provided his audience with a perspective, Shadwell now introduces Pullin to complicate our response and to widen the context of the early sordid tone. Pullin is a comically exaggerated type, who relates to and develops most of the themes of the play. Like Oldpox, he is not honest; he is a quack who has no qualifications except that he has "learnt some little Experience by Marrying an unsound English Strumpett that was Peppred by some ^{of} his Embassadors foot-men. She by the many courses she hath run through has taught him something". Like Oldpox, too, he is physically repulsive; Raymund refers to "the Damnd Roughness" of Pullin's hands and "the filthy Noysomeness" of his breath. Most important, he is connected, like Oldpox and Curteous, with the commercialisation of love; in fact, he makes his living from the results. The language of the play, which in the earlier exchanges between Raymund and Oldpox had to some extent moved away from the vocabulary of disease and violence, now reverts to the pattern of the opening. Raymund, in the role of honest satirist, sees through Pullin's pretence but his language now takes on something of the bludgeoning violence that marked Oldpox's diatribes at the beginning of the play. The sentence structure in Raymund's speech beginning "Damnd English Surgeon", with its repeated "did not you ... " and "had you ... " taken alongside the almost headlong flow of strongly pejorative adjective and noun groupings makes the speech as vident a weapon as the cudgel and the

pint pot referred to at the end of it. Pullin seems as stunned by this verbal attack as he would have been had he had his head broken by one of the above mentioned weapons, and he needs the respite that the departure of Mrs. Curteous provides. Her departure also provides Oldpox with the opportunity to show just how outrageous a hypocrite he could be; "Present my Service to Theodosia," he says, "and pray forgett not to commend me often for some thing or other, as for my Youth and health;" Raymund scarcely pauses for breath before launching again into the attack on Pullin, in which Oldpox joins. Oldpox's habit of listing things proves to be very effective in this kind of verbal warfare, for every item in the list becomes a separate blow, and the rhythm develops an almost ritualistic intensity until eventually Raymund asks whether Oldpox intends to "Raise the Devill". As we have seen, Shadwell, like Ben Jonson, was fond of strange sounding words, of technical language, of jargon, and in this scene, he uses obscure medical terms relating to the symptoms of syphilis to good effect. The words sound horrific enough when they are delivered with such rhythmic violence, but when the meanings of the words are known, the effect is quite nauseating:

Have I not had your Pustulae Crustatae and Sine-
Crustis verucae, Cristae, Toplii, ossis, caries,
chyronia, Telephia, Phagadenia, disepulotica.

At this stage, Raymund is able to stand back and let Oldpox do the attacking, adopting the role of witty commentator, reinforcing Oldpox's points with well chosen images. Occasionally, he allows himself a stronger response, as when he says:

Prethee curse him to purpose, may be he choaked
with Boluses, Drowned in diet drink or smother'd
in a Privie house that hee may dye by that
Excrement by which he lived.

Yet almost immediately after such a savage outburst, Raymund is able to demonstrate his objectivity by making a wryly humorous aside about the "person of honour" who infected Oldpox: "She was a very Pocky Person of Honour." The verbal attack on Pullin soon becomes a physical one as he is beaten off stage threatening Oldpox with the law.

So far in this opening Act we have learned something of Oldpox's humour without actually seeing him actively wooing a lady (for Curteous clearly does not come into that category). Now we are to see him not

with one lady but with two. His first response when he hears that a lady is coming to visit him is a normal one, but significant in the context of this play: "Quick prethee Raymund helpe me quickly that I may appearewell before her." Oldpox's desire to appear well relates to his pretence that his disease is merely a cold, and it also relates to the responses of other characters to whom surface appearances are important later in the play. In this respect, Raymund's reply is interesting: "If thou canst appeare noe better then thow art shee'l not like thee very well." Oldpox's introduction of Button as a "Person of Honour", and the elaborate compliment he pays her draws a sarcastic "Thou art a Loveing Soule" from Raymund, and when Trim enters as well, Raymund uses an unexpected but telling image to describe the situation: "They flock aboute this fellow, as Ravens doe aboute A Sick-man for the Reversion of Carrion." This allusion to Ben Jonson's Volpone cleverly prepares us for the whores' greed for material possessions while reminding us (if we need reminding) of Oldpox's physical condition; the word "Carrion", referring here both to sexual gratification and the sort of presents described later by the whores, conveys Raymund's disgust most effectively. Raymund's feelings are shown to be justified as he discovers that the women, described by Oldpox as persons of quality, are just as hypocritical as Oldpox himself, both coming from humble backgrounds. Ironically, each betrays the other with considerable gusto and self-satisfaction. The two proceed to compete for Oldpox by showing off their jewellery, and, as Raymund points out, by making "an Inventory of all the goods". This cataloguing of material possessions is the recurring characteristic of the two whores and Shadwell cleverly varies the competing catalogues to suit the situation. At times with Oldpox the objects have sexual implications ("the delicatst white Sattin Bedd", for example) but as the bidding warms up expense and status become the criteria, with the ultimate blow being struck by Button who has not merely a coach waiting for her, but "A Coach with A Coronett to". Even in this exchange where the emphasis is very much on the material rewards that result from the commercialisation of love, Shadwell includes a reference to sickness, a sickness like Oldpox's which results from over-indulgence; Button boasts that she ate "A pound and halfe of Cherries this morning cost mee Twenty shillings, make me soe sick". Throughout this episode, Raymund has maintained the aloof role of the satirical commentator, and now, as they prepare to leave, he seizes the opportunity to make a satirical general statement, not levelled against the whores, but against the wealthy men who

provide the money to keep them:

What bountifull Coxcombs are the whoremasters
of this Age; but they are good Common-wealths-
men to keepe woemen for honnest Gentlemen that
are Younger Brothers that can't do't for themselves.

What is interesting about this comment is that it is not sexual indulgence itself that is criticised, but the foolish laying out of money so that some other person can benefit; in other words, it is the commercial aspect of sex rather than sex itself that is the target of the satire. Act I ends with Raymund showing Oldpox that he has not been deceived about the nature of Oldpox's lady friends and Oldpox characteristically regretting that his deceit has been unsuccessful - and describing his regret in financial terms, too: "Sdeath I would have given £50 hee had not knowne it, but I am resolved Ile beare it up as well as I can." And just to reinforce the main impression of this opening Act, Oldpox's final words are a response to the pain that his sexual indulgences have caused: "Oh, my Shoulder."

The opening Act of The Humorists, then, establishes and links together certain themes which are to be developed and complicated throughout the play. The disease theme is carefully linked to the theme of hypocrisy almost from the outset by Oldpox's tendency to cover up the nature of his illness and later by the account of Pullin's career which shows that his claim to be a surgeon is as false as Oldpox's claim to be healthy. With the arrival of the two whores, we see as the causes of the disease two blatant hypocrites, who also represent the third important theme of the play, pride in material possessions. Their symmetrical "betrayal" of one another and the set-piece boasting match in which they seek to outdo one another in terms of the things they own (Raymund sees them as at an auction "bidding for Oldpox by Candles End") show them to be members of a sick society whose values are set purely in terms of appearance and material possessions. In fact, apart from Raymund, all the characters who appear in this first act treat even people as objects, things to manipulate, possess or exploit. A glance down the list of characters shows us a diseased and hypocritical whoremonger, a bawd and a seller of vanities, a quack who makes a living from the vices of others, and two materialistic and hypocritical whores.

Raymund is the only positive character; in his role of scourge, he attacks Oldpox for his disease and corruption, and Pullin for his hypocrisy and inefficiency; it is Raymund who lays bare the pretensions

of, first, Curteous and then Button and Trim. His language is livelier and wittier than the others, and he is more positive in his imagery and in his attitudes. It is Raymund who makes most of the references to nature, often giving them a satiric function, but even Raymund is involved in providing lists of illnesses and symptoms both in the attack on Pullin and in the wine versus beauty debate. The nature references are the only truly positive ones in the whole first act, for, although Oldpox frequently makes use of such words as "civil", "honour", "worth", and "quality", invariably he misuses them and their abuse therefore illuminates the theme of hypocrisy. The large number of references to clothes provides a further link between the themes of hypocrisy and materialism, for while in some examples clothes are seen as a disguise, in most they are seen as material possessions. The emphasis on materialism and possessions is increased by references to particular trades (there are fourteen references, excluding those to the trade of surgeon), the occasional mention of commercial middle class, citizen and Puritan interests, Raymund's use of legal and financial terms, the inventory of the possessions and gifts of Button and Trim, and the frequent occurrence of ideas connected with buying, selling and money in general. However, the prevailing tone of the whole act is set by the one hundred and thirty-four references to disease, suffering or torture, more than half of which are directly associated with venereal disease and are consequently reinforced by the frequent mention of prostitution and by the presence throughout the act of people connected with trading in "love". The association of France with the "French disease" and the fact that Pullin is French link the central themes of the act with the fairly consistent sniping at the French which occurs throughout. Act I, then shows a diseased and materialistic society, corrupted by French interests on one hand and by commercial Puritan interests on the other, frantically trying to cover up its faults under a veneer of respectability.

The opening of Act II shows Raymund to be much more than the satirical commentator of Act I. Although he begins with a general comment about the self-interest of waiting-women, we see from his short soliloquy that he is in love with Theodosia: "I have sought many opportunities to make my Passion knowne to her; And upon her receiving it depends my life and death." The lover's conventional

overstatement serves the purpose here of introducing a variation on the theme of disease and violence; love throughout this play is linked with death, sickness and violence, and Raymund's play with words like "doome" and "Repreive" illustrate this. Fraylety is at once seen to be possessed of the kind of shrewd insight that characterised Raymund's role in Act I; she makes one remark that has considerable topical impact ("I have knowne many that have been rejected in their Love that have thrived well and growne very fatt after it" would no doubt have stirred the recently elevated Duchess of Cleveland) and then is honest about Theosodia's possible lack of trust in her. Raymund, after referring to his advances to Theodosia in terms of a siege (thus continuing the pattern of imagery he has already started), presents Fraylety with "this little earnest of my gratitude". The bitter remark of Raymund's about waiting women betraying their country seems rather unfair in view of Fraylety's apparent reluctance to accept Raymund's present; in fact, Raymund's bitterness about waiting women in general and the very name Fraylety suggest that possibly Shadwell had planned a different role in this play for the waiting woman. Certainly the play as it stands shows very little frailty in Fraylety's character, either morally or physically; in one sense she is the most powerful of the characters, for she works the strings that make the foppish puppets jump. Fraylety describes Lady Loveyouth's passion for Raymund in dramatic, even violent, terms (Lady Loveyouth in her sleep embraces Fraylety "and calls me Mr Raymund, I remember once she did it so eagerly I protest I was affraide of a Rape"), swearing by her virginity that what she says is true. Raymund's cynical aside:

That's noe oath, A Scrivener may as well sweare by his
conscience or an Alderman by his understanding as A
waiteing woeman of this Age by her maidenhead,

reminds us of the pervading deceit and hypocrisy that is part of the world-picture of The Humorists, but Raymund then compromises his own moral position by involving himself in deceit and hypocrisy:

If this be true she tells me, I must disguise my love
to her Neice or I shall be sure to Lose her.

Then, after Fraylety has reminded us that love and money are closely linked not only in illicit love but also in legal matrimony ("My Lady ... has A greate Estate besides her Joynture"), she clinches her argument in commercial terms:

Sir twil be noe ill bargaine for you.

Raymund finally commits himself to the course of action that, while it brings him success, nonetheless raises certain moral questions in our minds, particularly later in the play when we see how cruelly Lady Loveyouth is treated. The almost vicious streak that was noticeable in Raymund's character in Act I is complemented here by his willingness (albeit reluctant) to deceive: "It must be soe, I see there is noe way to come to the Niece but by the Aunt." After hearing the story of Lady Loveyouth's disappearance Raymund adds to his lies by assuring Fraylety of his love for her mistress:

And ile assure you there I should have made my first
adrese but that I heare she had made A vow of
Widdowhood.

The scepticism implied by Raymund's comment on waiting women's vows is now seen again; when Fraylety asks him if he believed that vow, he says nothing to her but aside remarks:

Noe I warrant you, noe more then I would believe a
Fanatick that should take the oath of Allegiance.
I would as soone creditt A Knight of the Post as
a Protesting widdow.

The cumulative technique that Shadwell used to establish the theme of disease in Act I is now being used similarly to develop the theme of hypocrisy and deceit in Act II; Raymund's comments on broken oaths, the question of trusting Fraylety and Raymund's own decision to pose dishonestly as suitor to Lady Loveyouth provide variations on the theme of hypocrisy. Whether it is possible to distinguish between the kinds of dishonesty that are seen in Act I (Oldpox's pretence that his disease is harmless, Pullin's quackery, and the snobbery of the two whores) and Raymund's own pretence is debatable, but certainly his comparisons broaden the theme to a considerable extent. The generally sordid tone of Act I is thus carried over and developed in this early section of Act II, and, though the imagery of disease is less apparent,

violence and death are associated with love in Raymund's language, so that there is no real lightening of tone. The humour is again satirical, even biting, but, as in Act I, having a leavening of stage business that at times moves close to farce (for example, Fraylety's reluctance to accept payment for her services is capable of farcical treatment on stage).

With the arrival of Drybob there is a noticeable change of temper; similar ideas and associations are present, but Drybob's character is so different from those in Act I, that the whole mood of the play alters. Drybob's humour is summed up in the exotic nature of his present and his description of the dog as "as new a present it may be as can be thought on, besides really tis very pretty and Fantastick." However, it is significant that his first two speeches contain references to money, and in fact show Drybob trying to woo Theodosia with as little expense as possible. Commercial considerations are never far from the minds of any of the characters in this play, particularly as they relate to love or marriage. Drybob goes so far as to refer to Fraylety as his "little Factor in Love", developing this commercial image with much self applause to apply also to his love for Theodosia. It is ironical that immediately after boasting about spending only ten shillings on his present he should ask whether the "Cargo" of his love will "turn to account". Drybob's self-esteem is similar to Oldpox's; while Drybob constantly boasts of his wit and highlights his witticisms ad nauseam, Oldpox boasts of his irresistible attraction for females. Fraylety handles Drybob with great assurance, controlling his responses with tongue-in-cheek praise ("You are the Cheife of all the witts") and the occasional drily ironic echo of one of Drybob's own extravagant expressions ("Ile sacrafice this Dogg"). Although the main theme of Act I (the commercialisation of love) is never allowed to drop completely out of sight in this first appearance of Drybob, Shadwell's main concern is to present Drybob in terms of false wit. Whether we see this section as an attack on Dryden or not (and it is difficult to believe that Shadwell did not intend to bait his rival), the fact remains that Drybob's exaggerated conceits, his elaborately exotic expressions (many of them stolen from Ben Jonson), his concern with his own cleverness and his emphasis on originality to the complete neglect of decorum, shows Shadwell to be extending his

satirical aim to attack the kind of affected pseudo-wit that was anathema to him. He is presenting yet another form of hypocrisy and affectation; Drybob is as much a poseur in the literary sphere as Pullin is in the medical. Fraylety sees through Drybob from the outset, scornfully referring to him as a fop, and playing him like the humble trout that he later describes himself as. It is interesting to see in this exchange between Fraylety and Drybob the development of the link between violent death and love which was established literally in the case of Oldpox (who will eventually almost certainly die of syphilis) and romantically in Raymund's statement of his love for Theodosia. Having been gently twitted over his offer to "Sacrifice" his little French dog to his mistress Drybob indignantly retorts:

God I thank you for that Sir, neere a
Dogg in Christnedome shall have the Honnour
to Dye for my Mistress, I intend to doe that
my selfe if there be occasion for't.

Even with the qualifying afterthought, the association between love and death is present, albeit in a very amusing form. Fraylety, with far less reluctance than before, accepts the present that Drybob offers and makes the kind of satirical aside that relates her role to that of Raymund's in Act I:

If this trade holds I shall gett as much by Bribery
as ere A Magistrate in the Nation can.

Drybob, having demonstrated his great wit by using the word "Flame" as a synonym for "love", one of the most worn-out clichés of the period, is not too worried when Fraylety warns him of his rival, Oldpox. He judges him by one criterion only: "Pox on him. hee has noe witt, a dam'd dull fellow, hee can't breake a Jeast in an houre."

When Shadwell brings the two humours together, he presents them in their most obvious form. Drybob uses extravagant expressions ("humble Trout", "soe Galliard and Facetious a countenance" as well as "to storme Ladies hearts", a metaphor in the pattern of the love and violence imagery of the rest of the Act), culminating in the most excessive claim:

I could finde in my heart to write against him, And Ide
be hang'd if in A Months time I did not write his head of.

Oldpox's humour is exhibited in the fact that he is going to "vizit a Ladie, a person of Honour", both the activity and the title being consistent with one who is "in love with all woemen". The humour is, as in Act I, augmented by Oldpox's belief that his love for all women is reciprocated, for he thinks he can say without vanity that she "has some affection for me". The climax of this first encounter between the two suitors ends with an irony that is all the more effective for being consistent with the two humours while relating at the same time to other themes of the play. Oldpox, waxing lyrical over his beloved and her good taste in loving him, ends by claiming, "I could tell you many Symptoms of her affection." The originality of the metaphor staggers Drybob just as its appropriateness to the disease-ridden speaker makes us pause to appreciate it. However, Drybob soon recovers and charges in with another statement suggesting the violent potential of language:

Ide be hang'd if I did not breake his heart
with reparties in halfe an houre.

Having established the situation in three fairly static pair interviews, Shadwell now introduces some action. The bailiffs fulfil a number of functions both in bringing variety and movement to the play and in furthering several of the themes. The stage directions imply much rather crudely slapstick humour, but in the process links are made with Act I; we are reminded both of Oldpox's disease ("my Callous node" and "You are very Rotten then") and of Monsieur Pullin, and Curteous appears again to provide a verbal equivalent to shin rubbing in order to comfort Oldpox. The several references to money in this episode also add to the commercial references which are so important to the play's meaning, even if they are only marginally related to the commercialisation of love. The cause of the arrest, Oldpox's non-payment of Pullin's bill for the treatment of pox, is of course directly relevant; but Drybob's being "bound with a witt for A sume of money" and the ring that Oldpox uses to bribe the officers also develop the theme on a general level. Perhaps the most important reference relates to Oldpox's character and demonstrates that Shadwell's humours characters are not quite as simply conceived as is often suggested. Oldpox's love for all women is here complicated by the implication of a financial motive; since both aspects of the central theme of the commercialisation of love are thus brought together in one character, it gives that character a symbolic weight in the play that fully justifies his centrality in the opening Act. As the play progresses, we see that

love and money are inextricably mixed as the motivating forces in Oldpox's actions and here we see an example which also demonstrates the physical inroads that "love" has made to his constitution:

If I goe to Jayle I shall lye and rott, I shall have soe
many Actions come against me, to be taken Just now as
I was goeing to marry a fortune.

The theme of deceit is exemplified in this episode by the change in the manner of the bailiff after receiving Oldpox's bribe; one minute he is kicking Curteous and dragging Oldpox, the next he says:

May Ile be glad for my part to doe any civility I
can for A Gentleman.

Curteous's remarks about Theodosia's admiration for Oldpox's wit and good looks also sound rather unconvincing, but Oldpox like Drybob is quite willing to assume that anyone who thinks well of him is merely exhibiting good taste. Before he can react to Curteous's news that Drybob is his rival, Raymund arrives and effects a rescue. As a reward, Oldpox (after reminding us again of the state of his health) offers to take Raymund along to see Theodosia. Raymund's response to Oldpox's boasting that he has "some assureances of her kindness" shows Shadwell's attempt to persuade us that Raymund, in spite of his compromising and at times insensitive behaviour, truly loves Theodosia; unfortunately, Shadwell is not at his best in writing serious love speeches and Raymund's "this would strangely move me" is so hackneyed and melodramatic that it is difficult to take seriously.

Unlike Act I, which takes place entirely in Oldpox's apartment, Act II is split into two scenes. We now move from the unspecified outdoor location where we saw the hero in action into Lady Loveyouth's house, where we meet the play's heroine. Shadwell's fondness for pair confrontations is shown in the very lively opening section where Theodosia's quick wit and high spirit show up so effectively in conflict with her aunt. This clash contains not only the bitterness of rivalry but also the added edge that a battle between the generations provides. It is not surprising to find that John Broadbent, producing an anthology of seventeenth century poetry, selects part of this scene to demonstrate his thesis that Shadwell "is livelier and

funnier than Dryden and Pope".⁶⁴⁸ Theodosia's status as heroine in this play is established not simply by the fact that nearly all the characters wish to marry her, but mainly by the vitality of her language. Whereas Oldpox's language in Act I is powerful in its heavily accentuated catalogues of words as violent in their sound as in their associations, Theodosia's strength lies in her ability to conjure up a vivid picture in a few well-chosen words. For example, when Lady Loveyouth claims that Oldpox, Drybob and Brisk are "three as agreeable persons and as pretty Sparks perhapps", Theodosia retorts:

And as well matcht as any three Baboones in Europe,
 why Maddam I would as soone marry A drill as any
 of them. The little Gentleman on Horseback that
 leads the beares to persecution is A Prince to any
 of them.

648. John Broadbent, Signet Classic Poets of the Seventeenth Century (2 vols., New York, 1974), II, pp. 354, 391. The passage Broadbent selects runs from II, 272 to II, 287. Broadbent's claim can be tested if we compare Theodosia's speeches with Isabelle's ultimatum to Sir Timorous in Dryden's The Wild Gallant, III, i, 230ff:

I cannot abide to be in the Countrie, like a wild beast
 in the wilderness I cannot endure your early hunting
 matches there; to have my sleep disturb'd by break of day,
 with heigh Jowler, Jowler, there Venus, ah Beauty! and then
 a serenade of deep mouth'd cures, to answer the salutation
 of the Huntsman, as if hell were broke loose about me:
 and all this to meet a pack of gentlemen Salvages to ride
 all day like mad men, for the immortal fame of being first
 in at the Hares death: to come upon the spur after a
 trayl at four in the afternoon to destruction of cold meat
 and cheese, with your leud companie in boots; fall a
 drinking till supper time, be carried to bed, top'd out
 of your Seller, and be good for nothing all the night
 after.

Isabelle's language here has something of the vitality of Theodosia's and her selection of details results in a vivid and witty picture, but the range of images and the cumulative weight provided by the very number and variety of details in Theodosia's speeches are lacking here.

Theodosia's retort is immediate, and although her comparison of the fops to baboons is not particularly original, it is effective. Her originality lies in the way in which she quickly develops the metaphor of the fops as baboons by placing them literally on a par with a baboon (a drill is a species of baboon) and finally destroying them by claiming their gross inferiority to "the little Gentleman on Horseback", the ape who was part of the entertainment at the bear-baiting.

Theodosia's penchant for selecting the telling word is demonstrated from the outset, as she describes her aunt as "her Ravenous Ladyshipp" who wishes to make Raymund her prey. The image also emphasises the violent and destructive nature of love in this play. Lady Loveyouth's language is much less direct and lacking in imagery; it also has a veneer of conventional politeness that contrasts most effectively with Theodosia's honest outrage. The aunt's anger is disguised to some extent by phrases such as "pray let me advise you" and "one would think" as well as the patronising "Come come there's something int that is not fitt to tell you". Even in her asides, she talks in conventional terms, such as in her reference to the "prevaileing Charmes" that remain "in these Eyes of mine". These inhibited rejoinders serve as punctuation to Theodosia's irate series of topical pictures. The picture of Theodosia married to "A little Citty Shopkeeper", and being "Bred to Rayle against the Ladies of the Courte among my Politick She Neighbours and ~~to~~ mince and simper att an Upsitting or A Christening" is built into the comic vision of the broad-hatted husband "strutting before me and the foreman of the Shopp haveing me in one hand and A greate huge Bosse Bible as bigg as I am in the other". This ludicrous idea stings Lady Loveyouth into an admission ("Ile looke to you for Mr. Raymund I promise you") but Theodosia comes back to the attack with a beautifully detailed account of life as the wife of a country justice. This is too much for Lady Loveyouth and her control snaps as she calls Theodosia names and sets herself up for Theodosia's final devastating retort:

A widdow that keepest a vow against Marriage
were a more monstrous Creature then the fish
taken att Greenwich.

Shadwell's main concern in this scene is to establish Theodosia's role as a particular sort of heroine, a character who combines the qualities of Emilia and Carolina in The Sullen Lovers but with the added dimension that her control of language gives her. However, he is careful to keep in our minds ideas and themes that are central to the play; thus the reference to the persecution of the bears echoes some of Oldpox's comparisons in Act I, the mincing and simpering of the "Politick She Neighbours" remind us of Button and Trim, the geese and capons received "as Bribs to his worrshipp for Justice" echo all the other references to bribery, and the widow's vow against marriage reflects all the other broken vows and hypocrisy that occur elsewhere in the play.

The theme of deception is continued in Raymund's pretence of love for Lady Loveyouth. Shadwell cleverly contrives the situation so that the first meeting between his hero and heroine is based on a totally false impression and for some time Raymund's plan seems to be going wrong. To Lady Loveyouth's great satisfaction, Fraylety reports on Raymund's "Extreordinary Passion"; "I am sure hee loves your Ladyshipp most violently." Fraylety's report contains an element of exaggeration as well as a downright lie about her response to Raymund's attempts to bribe her, and it is ironical that Theodosia's "Perfidious man" should follow immediately after Fraylety's most blatant lie. The lies of Fraylety and the apparent perfidy of Raymund serve as prologue to Lady Loveyouth's joyful willingness to break her widow's vow against marriage, quoting heavenly authority for doing so. The arrival of Oldpox and Raymund brings about a complex system of states of knowledge and pretence. Lady Loveyouth believes that Raymund loves her, Theodosia is committed to the pretence of accepting the suit of Oldpox and believes that Raymund loves her aunt, Oldpox believes that Theodosia dotes on him and continues his pretence of being a suitable candidate for her hand, and Raymund, while pretending love for the aunt, is anxious to let Theodosia know that he really loves her. The whole sequence is almost Chekhovian in its sub-text; almost every sentence (apart from such asides as Theodosia's "That I could breath infection on him") means either more than or something other than it says. Lady Loveyouth's coy desperation to get at Raymund is couched in her usual polite phrases

so that a line as basically simple as "Hee is very welcome upon his owne account" is almost vibrant with barely repressed lust. Raymund's nervousness is noticeable throughout, but particularly in the irritable tone of his response to Oldpox's attempt to introduce him as a friend of his: "Prethee peace I can Introduce my selfe." And the coolness of Theodosia's response to Oldpox's kissing of her hand is very clear: "Deare Sir it is very civilly done of you."

The contrast in the two ladies' responses to Raymund is amusing since each responds far more intensely than the rather naive hero expects. He seems surprised ("Ha what means this Scorne") when Theodosia snubs him by turning away from him and he is quite shocked by the speed of Lady Loveyouth's advances as she seeks to compensate for the snub: "Slife she comes on faster then I have occasion for her," says Raymund as he holds her off temporarily by committing himself more deeply to her through his compliments. There is some irony in his reference to the violence of his passion as we know that it is nothing like as violent as the passion we see demonstrated before us. We also suspect that if he has "soe longe suffered by your Charming Eyes" he is likely to suffer a great deal more when she discovers the truth. Shadwell then moves briefly from one pretended wooing to another very different one; he is fond of using a character or characters as a kind of punctuation, to break a sequence to build tension, to relieve monotony, to comment or to contrast. Here the angry coldness of Theodosia and the smugness and insensitivity of Oldpox provide an effective foil to the heated passion of Lady Loveyouth. They also contrast with the desperation with which Raymund attempts to keep the aunt pleased without committing any unforgiveable sin in the eyes of the real object of his affections. Much of the humour of this scene lies in the fact that Raymund is forced to act out his pretended love while knowing that Theodisia is watching and listening and responding angrily to everything he says and does; our amusement is fairly sympathetic, yet there is an element of satisfaction in it caused by our feeling that Raymund's deception deserves a degree of punishment. Love in this play seems to be its own punishment judging by the violence of the imagery used; "Kill not A Gentleman att first dash Maddam," says Raymund, before offering

to present his heart with his own hands. At this stage we have seen the hero forced to compromise his principles, his honour, in order to achieve his aim. The heroine's compromise, her acceptance of Oldpox's suit, has involved her in nothing but the most basic politeness, but now we see that she is capable of using language to further her ends. She is forced by her aunt not to offend Oldpox, but she manages by clever ambiguities to abuse him without his knowing it. As we have seen, one characteristic of the foolish suitors is their conceit, so when Theodosia says:

Doe not believe soe ill of me to think any thing
can give me A disturbance while you are present,

Oldpox takes it as a compliment.

The scene takes on added zest when Drybob enters, but the pattern does not change much. Lady Loveyouth continues her pursuit of Raymund and Theodosia determines to conceal her resentment for "If Raymund should perceive it twould make him more Insolent". Drybob, as ever, takes delight in performance; he points his "clever" remarks at Theodosia, but makes sure that Oldpox is appreciating them too. Love is still for Drybob a dangerous activity; he is "A bold man" for daring "to come within Eye shott" of Theodosia but would "adventure any danger" to kiss her hand. Such extravagance, similar to that which Lady Loveyouth accepts seriously from Raymund, makes no impact on Theodosia. She merely pretends to accept Drybob's compliments and returns them with interest. Shadwell provides the instruction, "She imitates Drybob", and it is clear to Oldpox what she is doing: "she abuses him." Throughout the play we see the ironic fact that each fop is aware of the abuse of the others, but never even suspects that he himself is being abused. Theodosia imitates Drybob's style as well as his manner, and uses the word, "Sacrafice", which has become almost a Drybobbian trademark in this Act. Drybob's extravagance takes him unaware outside the bounds of good taste as he introduces his "little French dogg to bee A Servant to your little Bitch". Appropriately, it is Oldpox who highlights the sordid side:

What an Employment has hee found out. to be Pimp to A Bitch.

It emerges that the poor bitch "by reason of A greate defluxion of Rheume has sore Eyes and keepes her Chamber", thus reminding us of

Oldpox's "rheume". The scene progresses until Drybob, too modest to show Theodosia the song he has written about his dog, asks Raymund to give her the copy. Raymund seizes his opportunity and exchanges the song for a letter which he just happened to have ready. Shadwell uses the relief that we all feel now that the lovers know the truth to build some contrasting tension as Lady Loveyouth offers to read the song. The suspense is soon over, however, and Drybob treats us to a rendering of his song, which is as comically inept in terms of its metre and content as we expect. Even in this comic song, however, the central images of the play are not forgotten; the reference to putting on the clog reflects an attitude to marriage which is relevant in this play and in other plays of Shadwell's. Geron in The Royal Shepherdess, refers to his wife as "that Clogg of mine"⁶⁴⁹ and the opposite view is seen in the reference in The Virtuoso: "a husband is a clog, a dog in a manger."⁶⁵⁰ Certainly Drybob seems to have perpetrated one of his usual errors of taste. In the second verse of the song, he returns to his theme of facing danger for his love as he refers to his rival who might "now and then for your love fight a Duell". Ironically, the song leads to a duel for Drybob, who makes the mistake of trying to reply wittily to Oldpox's sneer. Drybob, after seeking inspiration for a while, finally thinks he has found a crunching rejoinder, only to discover that Oldpox has taken offence at being called "sonn of A Bitch". Drybob cannot avoid Oldpox's challenge and, aware of Theodosia's presence, accepts it with apparent gusto. As Lady Loveyouth drags Raymund off protesting, Theodosia can now see the funny side of the situation: "My Termagant Aunt has noe mercy on her Lover;" She leaves her two suitors squabbling about who is to accompany her and they "Exeunt striveing to keepe one another Back" in a farcical end to an Act which has contained a wide variety of kinds of humour.

This second Act is very different from Act I in many ways. As we have seen, the themes of Act I are carried over into Act II, but the tone is lighter and the satire is spread over a wider area. The disease imagery continues mainly through Oldpox and through the use of the word

649. Summers, I, 123.

650 The Virtuoso, IV, ii, 43-44.

"pox" as an expletive. Raymund's scourging role is also less intense, though his function as satirist is now shared by Theodosia, who uses her role in a much less general way, relating her satire much more specifically to the situation she finds herself in. However the commercial middle classes come in for some heavy attacks from Theodosia, and legal and financial language is prevalent throughout. The theme of hypocrisy and deceit is developed further in this section of the play; the fragility of widows' vows, the treachery of waiting-women, the bribery of magistrates, bailiffs and others, and broken oaths are added to the obvious hypocrisy of most of the characters to provide a picture of society which is equally as disturbing as that of the first act, if not quite as intense. Our anxiety is increased as we see the two central characters being forced to adopt the tactics of those they despise. Raymund speaks ambiguously to Lady Loveyouth and begins to use her as an object to further his own ends. Theodosia is less defiled, for many of her criticisms are open and her diatribe on women's freedom is most effective. However, even she uses tactics based on deceit when she abuses her suitors and keeps them at a distance by her clever use of mimicry and ambiguities. Whereas in Act I disease was linked very closely to love, in Act II it is deceit which is constantly associated with love. Passion, both feigned and real, is closely associated with the imagery of life and death, and violence too is never far away in the language of love. Raymund's extended metaphor of doom and reprieve sets the tone at the beginning of the Act (at the same time introducing the theme of deceit), and Drybob's "sacrifice" (commented on by both Fraylety and Theodosia) continues the idea, augmented by other references to war, death and violence. The attack on France and the French hangs fire a little in this Act, though it is present in Drybob's fashionable jargon and in his delightful comments on the French dog. Drybob's language, full of affected words and forced metaphors and punctuated by the occasional malapropism, opens up a new area of satire in the play, an area which Shadwell worked most effectively in The Sullen Lovers and in which ironically he was to become the most famous victim of all in MacFlecknoe. The idea that a society's language was inextricably tied up with its moral standing was almost a cliché at a time when Milton had just produced the English language's greatest epic partly in order to raise the reputation of England in the way in which

the epic writers, "the greatest and choicest wits of Athens, Rome, or modern Italy, and those Hebrews of old", had done for their country.⁶⁵¹ Consequently, to satirise empty language, a form of hypocrisy and affectation by its very nature, was to perform a useful social function, as Dryden and Pope were to show even more effectively later in MacFlecknoe and The Dunciad. However, although Drybob is constantly referred to as a fop or fool and although his extravagantly affected language is shown to be empty and worthless when compared to Theodosia's much more genuinely witty and forceful conversation, he nonetheless emerges as a genuinely funny character and consequently helps considerably to lighten the tone of this act, moving it away from the grimly macabre humour of the first Act.

Act III begins with an apparent translation of the imagery of violence into the act itself, but it soon becomes clear that the duel between Oldpox and Drybob involves words much more than swords. Each is consciously trying to frighten the other into withdrawing, as their asides show, and the first part of their duel is a huffing match, with each attempting to be more gruesome in his threats than the other. Drybob throws in the occasional "satiricall bob", mostly culled from Ben Jonson, just to add variety, and he seems prepared to go on in this way indefinitely. It is Oldpox who initiates the next stage, which involves his tricking Drybob into giving him his sword. When they do actually begin to fight, the arrival of Trim provides a welcome interruption and the opportunity for a demonstration of Oldpox's humour. Oldpox shamelessly claims to be fighting for Trim's honour and proceeds to set up an assignation with her. Drybob shrewdly argues, "If I fall on now I shall come of with honour for she'l be sure to call somebody to part us", and attacks Oldpox. The use of the word "honour" in these few lines shows it to be as empty of its normal meaning as it was in Act I; for Oldpox it is used merely to impress, for Drybob it means merely a façade, a show which needs to be put on for the sake of society. We shall see that Brisk later interprets the word in a similar way.

651. John Milton, The Reason of Church Government Urged Against Prelaty (1642) in Milton's Prose: A Selection, ed. M.W. Wallace (Oxford, 1925), p.110. The Introduction to the Second Book of this work contains a substantial statement of Milton's views on the importance of epic to the nation (pp.109-13). Milton says, for example, that "there ought no regard be sooner had, than to God's glory by the honour and instruction of my country". For a fuller discussion of the idea of nationalist epic, see Basil Willey, The Seventeenth Century Background (1934), pp. 185ff.

Brisk's appearance provides Shadwell both with an opportunity and with a problem; he is able to use Brisk to satirise another kind of foppery, but at the same time he has difficulty in making him sufficiently different from Drybob. There are occasions when he seems to confuse the two as we shall see. Brisk's keynote is struck almost immediately as he compares the duellists to "Guy of Warrwick and Colebrond the Dane"; he has obviously been weaned on a diet of romance and legend and it becomes apparent as the scene proceeds that his memory is not always clear. In fact, his howlers are an important part of his character, fitting in well with his social climbing. Brisk prides himself on his knowledge of the code of honour and describes an incident which demonstrates his interpretation. It soon becomes clear that, like Bessus and his swordsmen friends in Beaumont and Fletcher's A King and No King,⁶⁵² Brisk is using the code of honour to justify his cowardice, which is the more glaring by appearing in the context of references to such noble warriors as those already mentioned, Pilades and Orestes, "Uther Pendragon thou noble son of Priam" and "Gayland, Ben;Bucker and Taffaletta". Oldpox, recognising that "this fellow is noe better then a Coxcombe", watches from the sidelines, caring more about his sore shins than about Brisk's folly or the musical proclivities which are so characteristic of him. Brisk's confused reference to Uther Pendragon is followed by the comical error in which he confuses "stork" and "Stoic" and then almost immediately by the reference to "those two honest fellows Hero and Leander". Undeterred by these mistakes (or unaware of them), Oldpox and Drybob continue their insult game until they are persuaded to make up their quarrel in order to meet Brisk's mistress. "May if there bee a Lady in the Case I submitt," says Oldpox, and off they go after the dancing Brisk.

The mystery over the character named Robin has already been discussed; I am assuming here that he is actually Sir Richard Loveyouth, rather than one of his servants. Significantly, Sir Richard returns in disguise, adding another variation to the theme of deceit that takes so many different forms in this play. The state of the Loveyouth marriage is shown by the lady's initial response to Robin's promise of news of Sir Richard:

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652. Beaumont and Fletcher, A King and No King (1611), IV, iii. See The Humorists, Commentary, III, 90, infra p.471.

Of my Husband, oh, I am ruined, 's hee liveing yet.

Sir Richard's account of his own death is vivid and dramatic and, of course, wholly fictitious; again the word "honour" crops up, used in traditional senses on both occasions, but its value is undercut by being used as part of a lie:

an occasion offered itselſe of honour and of Danger,
the one hee ſought and did deſpiſe the other. I had the
Honour to ſerve him then.

The flow and the detail of Sir Richard's narrative suggest that he enjoys telling his tale, but Lady Loveyouth is concerned only that her husband is dead. Sir Richard goes away having accepted a gift of money as reward for his news, muttering:

Is this the Greife for A Husbands death. I did
Expect as much.

Raymund has now no defence against her ladyship who "comes on very furiously", forcing him to divide a piece of gold as a betrothal contract. The association of love and money is obvious in this action, and Raymund refers to the arrangement in terms of a legal contract. Only the arrival of Theodosia's letter saves Raymund from a fate worse than death, and his plight becomes even more difficult as Lady Loveyouth asks to see the letter; she has taken possession of him already. Ironically she argues:

Sure I may be truſted with it, I know ſeverall
ſtateſmen that are not backwards in imparting to mee.

The word, "trust", has been highlighted a few lines earlier, when Theodosia writes, "You may trust this bearer", that is, Fraylety, whose trustworthiness was questioned at the beginning of Act II. Theodosia's letter is characteristically honest as she admits her feelings for Raymund but says that "noething but the restraint I ſuffer could force me" to admit them thus so openly. The situation, which is an echo of the incident of Raymund's letter in Act II, is saved by the arrival of Theodosia, who is made the butt of her aunt's gloating remarks for a while: "Pray gape not after [Raymund], you may if you pleaſe call him Unckle." That Lady Loveyouth's approach to marriage is as hypocritical as her attitude to everything else is shown by the fact that when Curteous arrives she allows Theodosia to remain

with Raymund "because I would have him Ignorant of the buisnesse I have with Curteous."; trust is clearly to apply in only one direction.

Lady Loveyouth's scene with Curteous contains some of the most effective writing in the play. It is punctuated by brief references back to Raymund and Theodosia and later to Raymund and Frayley, but the emphasis is very much on the details of the cosmetics that Curteous has brought for Lady Loveyouth. In its use of technical language it is reminiscent of Oldpox's catalogues of symptoms in Act I, and indeed some of the speeches have similar almost horrific associations. Nearly every speech of Curteous's mentions either a revolting ingredient ("the Jaw-boanes of a sow burnt beaten and searced", for example, or "Puppy dog water"), a horrifying effect, or an uncomplimentary reference to her customers. Curteous's pride in the quality of her mercury reminds us of the other use of mercury, in the treatment of syphilis, which in turn reminds us of Curteous's dual role, of bawd and cosmetician. Sir Nicholas Gimcrack's reference in one of Shadwell's later plays also links bawdry and cosmetics:

Their the tirewomen's very art of washing and adorning women is implicit bawding.⁶⁵³

The connection with Act I is made even more significant when we consider that dealers in cosmetics were known as "women-surgeons",⁶⁵⁴ and in Ben Jonson's Sejanus (II, 1) we find a character, Eudemus, who is physician, pandar and cosmetician. Curteous is most important in this play not only in reinforcing the link between the action of Act I and the rest of the play, but also in clarifying and intensifying the thematic and symbolic links between Act I and the other Acts. Her role in Act III makes us look afresh at her request for Oldpox in Act I (50-5) to get Pullin "to mend you, and patch you up to hold together a little for the Present". Patching up was all that Pullin was capable of, a sort

653. The Virtuoso, IV, 111, 72-74,

654. QED: "Woman-surgeon, one who beautifies women by the aid of paints, washes, etc." See John Ford, The Lover's Melancholy, I, 11: Pelias says: "My nurse was a woman-surgeon." Rhetias later remarks: "This learned courtier takes after the nurse too; a she-surgeon; which is, in effect, a mere matcher of colours. Go learn to paint and daub compliments."

of cosmetic surgery associated with mercury treatments and fluxing. Patching up was what Curteous specialised in, or as she bluntly put it, repairing "ruinous faces", and her treatments also made use of mercury and were as disastrous when they went wrong as Pullin's were:

I once knew a Gentleman Flux'd but with kissing
a Lady Just after she had washed /in mercury/, and the
Lady lost one of her Eyes too with it.

It is the matter-of-fact way in which Curteous tells this story immediately after offering to let Lady Loveyouth "Put it in my Eyes, rubb it in my Teeth" that gives it much of its impact. The lady's loss of her eye is added on almost as an afterthought, and emphasises Curteous's habit of accepting things as she finds them. She is a very down-to-earth and simple soul who nonetheless takes a pride in her work. Hence her anger at Raymund's implication in Act I that she was only a whore, hence her bristling when Lady Loveyouth questions the price of her almond water. The professional pride with which she describes her almond water is clear in spite of the sting in the tail of this speech:

Mine is made with Leamons and Sack and Fumitary
water and French barley to coole the face and prevent
pimples .I sell it, I sell it to severall Ladies
that drinke hard that finde much benefitt by it.

The enjoyment with which she catalogues her ingredients is matched by the emphatic repetition of "I sell it" and her refusal to flatter her customers ("ruinous faces", "Ladies that drinke hard", and "with this I have made Ladies of Threescore looke like Thirty") is an almost endearing trait. The people that Curteous describes are of the same world as the people we have met and heard about in Act I. This section of Act III reminds us that, although the tone of the play has lightened somewhat in the intervening time, the horror of Act I is still present underneath the farce and folly and that even ladies with the social pretensions of Lady Loveyouth are as much part of that sordid and horrifying world as are the tarts and the quack. This is brought home to us as Curteous is about to leave. Having performed one part of her business she comes to her other trade:

This is not all my buisnesse, ther's a pretty accom-
plisht Gentleman that has a greate Passion for your
Ladieshipp.

Lady Loveyouth's reply combines her normal affectation with a brutal directness that puts her firmly into the world of Act I:

I am sorry I cannot entertaine his flame, I am engaged to A person, but if I bury him then much may bee.

The contrast between the conventional "flame" and the very direct, "if I bury him", is most effective. Like the whole of Act I, this part of Act III has little if any relevance to the plot of The Humorists, but in terms of its thematic effect, it is crucial. To provide some relief from both the mood and the static nature of this scene, Shadwell brings on all three of the fools, who arrive as Lady Loveyouth goes off with Fraylety and the no doubt worried Raymund.

Oldpox and Drybob both recognise Brisk as a fool; Oldpox expresses his feelings in a sentence of great dramatic irony, for it applies to every humour in the play: "That men should understand themselves noe better," says Oldpox as Brisk combs his peruke and sings. Drybob with further irony describes Brisk using an image similar to that which Theodosia applied to all three fops: "This is A good pretty Apish docible fellow." He is slightly taken aback when Brisk perpetrates the kind of outrageous expression that he feels to be his trademark, the more so as Brisk has filched it from Ben Jonson. Brisk's speeches here are very amusing and demonstrate his conceit most effectively. His patronising tone is emphasised not just by expressions such as "lett me advise you" and "bee sure if", but also by the painstaking repetitions he uses as if he is talking to someone who finds it hard to understand:

And then bee sure if your Eybrowes bee not black to black em soundly, Ah, your black Eyebrow is your Fashionable Eyebrowes, I hate Rogues that weare Eyebrowes that are out of fasshion.

Whether credit should go to Brisk or to Shadwell for the patchwork of plagiarism that are Brisk's next four speeches is impossible to say with any certainty, but it is fair to say that the thefts are not obvious,^{and} that the lines are adapted sufficiently to make them appropriate to Shadwell's Brisk rather than to Jonson's Fastidious Briske. The addition of the topical reference to the King's Playhouse helps, of course, as do the kind of repetition referred to above ("three very

ingenious quickspirited and three very pretty merry conceited Ladies"), the interpolation of an extravagance of Sogliardo's ("within the walls of Europe") into the prevailing language of Fastidious, and the sheer conceit that emanates from Shadwell's Brisk himself ("Alas if I should minde every Lady that falls in love with mee I should have a fine time on't indeede"). In other words, the seams do not show, and Shadwell uses Jonson to good effect.

Although the main focus in Brisk's speeches is on clothes, the play's main themes are not neglected. Thus, two ladies are suffering for love and "are in A desperate condition att this very time for this Perewigg", and the financial theme is exemplified by Brisk's acquaintance who "by imitateing one of my suites gott him a widdow of £3000 a Yeare penny Rent".

When Oldpox returns with Theodosia we see her using her skill in ambiguity and in mimicry to keep her suitors at a distance. Her sarcastic rejoinder to Oldpox's request that they enjoy themselves in private is lost on him, just as her mimicry of Brisk is not seen by him. Drybob sneers at Brisk and admires Theodosia, while Oldpox jeers at both Drybob and Brisk. Brisk's extravagant but appropriate reference to his family coat of arms ("an Asse rampant") reminds us of the genealogy of Drybob's dog. Frequently the fools are seen as animals, birds or fishes throughout the play; we have seen Drybob as a trout and a gander, Brisk as an ass, Oldpox as a son of a bitch, and all three as apes. The animal images seem to have no consistent symbolic effect, except to generally underline the sub-human folly of the three suitors. After further gulling of Brisk, Oldpox steps in with his carefully learned wooing speech. He is not at all put out when Drybob accuses him of stealing it from a play; "that's lawfull," he says shamelessly, "tis a Shifting age for witt and every body lyes upon the Catch." Drybob's blatant hypocrisy in accusing someone else of plagiarism is equalled only by Oldpox's effrontery, both of them appearing quite at home in the world of deceit in which the play functions. This deceit is reflected both in Brisk's military appearance and in the two versions of his behaviour at court. For all his ludicrously outdated arms and armour he is, as we see in his duel with Raymund, an arrant coward, and his account of his entry at court is just as misleading if we can believe Drybob and Oldpox's

version. Instead of the dashing entrance Brisk himself describes we hear that he is insignificant, melancholy and taciturn. Brisk disdainfully goes on with his boasting, describing in vivid language taken straight from Jonson how beautifully scented his gloves were; the hyperbole in which Brisk (and Jonson's Perfumer before him) indulges leads through some unsavoury associations into a grotesque image to which Theodosia quickly responds in kind:

Ile assure you Madam they were soe admirably Scented
 that you may bury em in A Dunghill Seaven Yeares and
 theil reteine their Scent soe Rich and soe fashionable
 a Smell that you would wish yourselfe all nose to enjoy em.
 THEODOSIA (Flourish) And my selfe all Eares to heare your
 Elegant description.

When Lady Loveyouth and Raymund enter we see Raymund re-assuming the initiative in furthering his plans; he arranges to meet Lady Loveyouth in the garden in order, so the lady thinks, "to keepe it from the knowledge of my Niece", but actually to keep her, Lady Loveyouth, out of the house. When Lady Loveyouth sets her new gallant a task, to "breake a Jeast and put these two witts out of Countenance", Raymund shows himself to be not as inept as Drybob in breaking jests, but not very subtle either. His attack on the hapless Brisk is as crude as his attack on Pullin in Act I. He simply describes in considerable circumstantial detail Brisk's career as a law student at one of the Inns of Court, claiming that Brisk was keeping company "with none but Clearks" a mere six months previously. Brisk's pretensions to grandeur are seen to be as false as Pullin's were. In this sequence, Shadwell plays an amusing variation on his use of characters to punctuate or break up action. Here he has Drybob trying unsuccessfully to interrupt Raymund's accusations and Brisk's replies; his attempts are constantly beaten down by Raymund's fluency and Brisk's blustering justifications, until Drybob cries in anguish:

Pox o these uncivell fellowes they won't lett a man
 breake a Jeast among em and Madam I am the sonnof A
 Baboone if stoppage of witt be not as greate a paine
 to me as stoppage of Urine.

Drybob's frustration emerges comically in words, Brisk's emerges in action, which also turns out to be comic; he is driven to challenge Raymund to a duel. Before he can take his opponent off to fight, however, Oldpox returns bringing with him Button and Trim who turn out to be not only intimates of Oldpox but the mistresses of Drybob and Brisk respectively. Egged on by Oldpox, the two ladies insist on their "nearer relation" to the two fops, making it clear to Theodosia that the men belong to them, presumably as part of their collection of objects. Immediately their dance is over, Brisk prefers to face Raymund's sword rather than Trim's anger and rushes off with Raymund to fulfil his "inexorable buisnesse". Before he goes, Raymund, by reminding Fraylety of their plans and, promising that "Wee shall have Excellent Sport", informs the audience that his plans to marry Theodosia are in motion.

The sequence involving Theodosia, Button and Trim which follows recalls Act I in its triangular pattern and in its element of competitive bidding. This time, instead of listing their possessions, the two whores list their conquests in an attempt to impress Theodosia. She keeps them at arm's length by using techniques similar to those she uses with her suitors; she is sarcastic, she mocks their language and finally she is driven to make bitterly satirical asides. The whores' boasting is broken up by the occasional focus on Fraylety instructing first Drybob and then Oldpox how to get into Theodosia's room that night. Thus the plot progresses simultaneously with the thematic development of the play. The ludicrous behaviour that Button and Trim describe fully justifies Theodosia's incredulous exclamation, "Are these the Charming creatures of the Towne that men Run madd after." Each tries to outbid the other in describing the outrageous antics of their gallants as they drank their health. Button and Trim eventually depart, leaving Theodosia to discover what Fraylety has been planning; Theodosia's pleasure in the scheme has a slightly vindictive note to it:

Thats not unpleasant wee may have very good sport,
 'Tis possible they may bee taken by the watch and
 apprehended for housebreakers.

Having seen Oldpox and Drybob pestering Theodosia, I suppose we can forgive her for such hopes. In parts of Act III, then, the grimness of Act I returns and is, if anything, intensified. The language of disease

is replaced by imagery of violence, death and disfigured or injured parts of the body, mostly in the travesty duel and in the cosmetics sequences. An almost hallucinatory intensity is produced at times through such grotesque pictures as the "Gentleman Flux'd but with kissing a Lady Just after she had washed"; the face like a squeezed turnip, and Brisk's vision of Theodosia being "all nose" to enjoy the smell of his scented gloves after they had been buried seven years in a dunghill. Almost as prevalent as the language of violence is that of hypocrisy, in this scene connected frequently with cosmetics, clothes and wigs. The hypocrisy implicit in Drybob's using language purely for effect is taken a step further by Oldpox's tactic in stealing a line from Dryden's play and his justification of his action as typical of this "Shifting age" when "every-body lyes upon the Catch". Language for effect as seen in Drybob develops into action for effect as seen in Brisk (and is obviously related to Lady Loveyouth's concern with cosmetics for effect), who dresses purely for the impression he thinks he will make on society. Brisk and Drybob are very similar characters except that, while Drybob is an "original" in words, Brisk is an "original" in actions. However, Shadwell at times seemed to be confused about these two "humours", so that Drybob's song shows a musical bent more appropriate to the more frequently musical Brisk, while both use words incorrectly and share a taste for literary and mythological allusions. Act III, then, though slightly more confused in some of its characterisation, develops again the intensity of tone of Act I, and also begins the feverish sense of movement which is so characteristic of Act IV. The fools are beginning to be tricked not only verbally, but in action; Raymund's two affairs progress, Oldpox discomfits his rivals (at the same time setting the situation for another boasting match between Trim and Button), and Fraylety, who is emerging as puppet-master extraordinary, sets the gulling of the fops in motion.

Act IV, like Act III, begins with a duel. This is different from the Oldpox and Drybob duel in that one of the contestants is determined to fight so that cowardice is exhibited only on one side. There is none of the huffing and verbal violence of the earlier duel, though Brisk wishes to "stay a little and debate the buisness over A bottle of wine first". Raymund insists "Noe more words I am ready", for he realises that Brisk's lack of courage will lead only to talk. Brisk

finds a string of excuses, inventing a vow ("I have sworne never to fight but when I can see to Parry") and arguing that fighting in a tavern is more like the action of bullies than men of honour. Raymund is adamant:

None of your fooleish punctillio's here, draw.

Brisk is eventually forced to admit, "I have rashly embarked my selfe in a most prejudiciall affaire but thou art A man of Honour and I will not fight with thee." He laughs off Raymund's accusation of cowardice and compounds his dishonour by offering Raymund a bribe:

You know my Mistress will think I ought in honour to fight and if you will doe mee the favour to make her beleive you fought with mee Ile tell her you disarmed me and by that meanes I shall save honour and you will gett it and forever oblige me.

Brisk's concept of honour is clearly as pliable as he wishes it to be, for he dislocates the meaning of the word even more in this scene than he did when he described his kicking at Chatolins. Raymund decides to humour him but sticks at lying: "Would you have a Gentleman Lye for you," he asks, and Brisk's response sums up his idea of honour very well:

Why Ile Lye for you againe man when you will,
what d'e talke of that.

The second sentence here suggests that Brisk is not totally insensitive; he does not mind lying, but is offended when he thinks his willingness to lie for a friend is questioned. Eventually he finds a solution: "wee'l fight a little in Jeast", but even this proves too much for his cowardice. His next solution involves faking evidence of a fight, but when Raymund offers to run himself through the arm to provide some blood, Brisk refuses the offer: "Hold hold you may Prick an Arterie and bleed to death and then I shall bee hanged for that;" Brisk's cowardice seems to know no bounds, although he does manage to prick his finger to provide some evidence and they leave the tavern together.

This duel is a far less rumbustious affair than that in Act III, but a knockabout element is added in the following scene, which shows the two gulled suitors arriving with their ladders for their rendezvous with Theodosia. Both Oldpox and Drybob enter with a smug comment about

asks if she should go for a surgeon, Brisk realises the danger of over-playing his hand and changes the subject quickly, describing, to Raymund's considerable embarrassment, the fight that never happened. He finally sings a song before Drybob and Oldpox leave for their fresh assignments *and he himself is* dismissed rather curtly by Lady Loveyouth who no doubt has her own meeting with Raymund in mind:

Mr. Brisk I pray be pleased to favour mee
with your absence.

As Lady Loveyouth leaves to "meditate on what [she will] neere enjoy", as Theodosia puts it, the latter rather unkindly remarks that if the report of her uncle's death was false "t'wold bee noe ill farce"; this is Shadwell's not very subtle way of preparing us for Sir Richard's appearance at the end of the play, just in case we had not grasped that Robin was in fact Sir Richard.

The scene between Theodosia and Raymund is rather stilted in its language, making it very difficult to play effectively on stage. Raymund in particular expresses himself in a series of clichés that only differ from Drybob's in their degree of extravagance: "I am blest in the oppertunity I have soe long sought for to cast my selfe att your feete", is hardly an original line for a hero to lead with. Theodosia's reply is more dignified and shows a becoming modesty that complements the candour that is characteristic of her:

You may with Justice enough accuse mee of Levity in
soe suddenly graunting it but I hope you have soe much
honour to impute my easiennesse Somewhat to the Slavery
I suffer though I have noe disesteeme of you.

The anxious qualification that follows her honest assessment of the reason for her forwardness shows something of Theodosia's real feelings for Raymund, as she seeks to show her affection in a sincere but honourable way. Raymund's next speech suggests that he is not really appreciative of Theodosia's sensitivity, as he brushes her reasons aside, begging her to allow them to make what use they can of this opportunity for private conference. Although Raymund's intentions here sound somewhat suspect, Theodosia's answer suggests that he means to use the opportunity to plan her freedom rather than for any dishonourable purpose, and we can therefore put his lack of sensitivity down to his urgent desire to rescue his beloved. Theodosia's trust in Raymund is absolute:

I have soe absolute a Confidence in your honnour
that I yeild to your conduct in this affaire.

It is unlikely, I think, that Shadwell intends to discredit Theodosia's concept of honour, but it is difficult for a modern audience to forget that, in our eyes, after his treatment of Lady Loveyouth, Raymund's honour is already compromised. We can only assume that Shadwell's ideas of honour are rather more flexible than our own.⁶⁵⁵

The scene now moves to the garden and the pace increases as Lady Loveyouth's anxious wait comes to an end. There is misunderstanding by both parties as Oldpox leaps from the garden wall and hurts his recently exfoliated shins while Lady Loveyouth thinks that it is Raymund who has hurt himself. Their misunderstanding is compounded by Drybob's "Leape of honnour" which sends the terrified Lady screaming out of the garden. After a series of farcical incidents, including Oldpox's mistaken assumption that Drybob is a woman (an error which is soon discovered as Oldpox receives him into his embraces), the two fops escape into the house. The idea of hunting by the devil which was introduced during the sequence with the ladders is developed in this garden episode. This is executed quite incidentally at first as Oldpox refers to a "Devillish mistake" and Drybob to "a Diabolicall fall" and "a Devilish Catastrophe", but after Oldpox's exclamation that "sure this house is haunted", Drybob, fanciful as ever, and still not knowing what is happening, says:

If this bee the devill I laid hold on I don't like
his sly Tricks to fright a man, would hee would bee
as Civill as the Wiltshire Devill was and beate a
Drum to give a man notice where hee is.

Drybob's naive surprise at the devil's slyness and his assumption of the Wiltshire devil's civility are amusing complications to his character; even in extremis his fertile fancy works effectively. The idea of the devil's presence is reinforced in the stage direction which follows the concealment of the two fools in the cellar, for the household servants, before locking the fools in, enter "with torches Swords Spitts and fireforks" to add to the hellish connotations of the previous scene.

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655. Such an interpretation is supported by evidence from one of Shadwell's later plays, The Squire of Alsatia, where the hero, Belfond Jun., who is clearly meant to be an exemplary figure, behaves towards his mistresses in what seems to us to be a most dishonourable way. For a discussion of this character, see Robert D. Hume, The Development of English Drama in Late Seventeenth Century, pp. 78-86.

Again Shadwell interpolates a more static, though no less dramatic, incident before continuing with the farcical stage business between Drybob and Oldpox. Without warning, Fraylety tells us that Lady Loveyouth "has found Mr Raymund and her Neice". This is the prelude to a melodramatic outburst from Lady Loveyouth as she impugns Raymund with his treachery. Her language is full of conventional expressions of unrequited love, but occasionally a phrase carries unexpected implications as Shadwell develops her character. Her first speech, for example, begins with an understandably self-pitying rhetorical question:

False and ungratefull man did I for this soe soone
bestow upon you my too credulous heart.

In spite of the conventional language, we feel some sympathy for the lady, but our response is complicated by the sentence which follows:

Soe early to betray mee, oh unheard of Villany.

The implication seems to be that it was not the act of betrayal that really upset Lady Loveyouth but the fact that it occurred before she had satisfied her passion for Raymund. We are reminded of her callous comment to Curteous (III, 258) when the latter mentioned another admirer:

I am engaged to A person, but if I bury him then much may
bee.

To Lady Loveyouth marriage is a way of buying a man's sexual services without losing her honour and thus is different from Oldpox's buying of women's sexual services only in its degree of hypocrisy. The two make fitting partners. However, the scene progresses with Lady Loveyouth's feelings veering between frustrated sorrow and anger at Raymund's behaviour and vindictive hatred for her young niece. Her language continues in the heightened vein of her first speech, becoming even more artificial as she uses the second person singular form in her refusal to listen to Raymund's excuses. When she turns on Theodosia, she becomes almost declamatory:

But for you, you most abominable Creature
to undermine me thus, take leave of Liberty,
henceforward your Chamber shall bee your
Prison till I have disposed of you to another
person Ile assure you.

This stimulates a declaration from the two young lovers, Theodosia using her normal direct mode of speech while Raymund's style is more exaggerated:

THEODOSIA Then Madam you force me to declare my selfe
sooner then my modesty would give me leave,
this Gentleman is mine while I have breath,
noething but death shall part us.

RAYMUND And Madam that minute that I am false to you
may all the Plagues that ere afflicted yett
mankinde fall on mee.

The simplicity and emphatic rhythm of Theodosia's statement convince us of her determination and her honesty. Raymund's words are less convincing; in form, they are reminiscent of Drybob's extravagant utterances, while in content they remind us of Oldpox. Raymund's emphatic denial of ever being false recalls the many references to broken vows that occur earlier in the play, and particularly his own contract with Lady Loveyouth symbolised by dividing a piece of gold. However, Raymund has the grace to apologise to Lady Loveyouth, though not perhaps in the most tactful way:

I am oblinded to begg your pardon for makeing
you a property.

She immediately orders Theodosia to her room, adding ominously, "Ile bee your keeper;" There follows an exchange between Raymund and Lady Loveyouth in which both characters strike melodramatic poses, using almost ridiculously heightened language:

RAYMUND Madam wee will be prisoners togeather.

LADY LOVEYOUTH Out of my doores you villaine or I will
have those that shall Chastise your Insolence
with death.

RAYMUND Madam I have not soe meane a Soule to be
frighted from protecting my Mistresse.

Shadwell obviously intends in this scene to show Raymund as a worthy and honourable husband for Theodosia; it is unfortunate that the linguistic mode he adopts for him is so lacking in credibility. Raymund's speech has none of the dignity or straightforward simplicity of Theodosia's and he emerges for us as a not particularly appropriate hero, except, of course, that he is far superior to the other suitors. Characteristically, it is Theodosia who brings things down to earth, using an appropriately colloquial expression to do so:

Sir let me begg you will not dispute it further
but be gon, makeing a bustle will call my honour
into question.

Raymund's response to the departure of his mistress and her guardian recalls to us his central and unifying role in the play. Although Oldpox is present in both "worlds" of the play, the world of Act I and the world of the Loveyouth household, it is Raymund who is the more important link between the two, at least in terms of the plot, because of his role as the successful suitor of Theodosia. Now he sums up the situation in the Loveyouth household in the language of the world of Act I as he says:

Well a desperate disease must have a desperate Cure.

The play's continuing association of disease and love is thus reinforced in a telling phrase. The association between love and violence, another element that runs through the play, is also taken further by the action that follows, for Raymund is forced to fight his way out of the house as the servants mistake him for a thief, significantly a thief who fights like a devil. Raymund's exit provides an opportunity for Lady Loveyouth to utter one of her more effectively sympathetic lines:

Noe lett him passe though hee's the greatest Theife,
ha's robd mee of my honnour and my quiet.

After such an intensely melodramatic scene, it is a relief to return to the two foolish suitors who are trapped in the cellar, though even here the imagery of the devil and hell, however comically treated, develops an intensity of its own. This "hellish place" makes Drybob vow to have nothing more to do with love:

If ever I had to doe with Love and honour more
would I were an Eunuch in the greate Turks Seraglio.

The image is an amusing one, but its associations take even further the idea of suffering for love, contracting the five months in the year in which Raymund claims Oldpox can function sexually (I,165) to total impotence. The idea of the dark cellar as hell is taken further as Oldpox refers to "a devillish noise" and affirms that "Never was house soe haunted as this is", and then establishes the idea firmly in response to Drybob's frightened cry, "O heaven who'es that there." "I am the Devill," booms Oldpox unambiguously. Drybob's response (as it was in the duel and in the ladder scene) combines panic and shrewd cunning in equal measure as he accepts Oldpox's fiction:

Oh hee's come to fetch mee away for my
whoreing and my Drinking.

His resilience is shown as Oldpox claims "Mortall thou art my Due", and he makes an aside in which indignation is more apparent than fear. He goes on, wishing for a "mouth full of Holy water to spitt in the Rogues face", to adopt the tactic of "Civility", in the process informing Oldpox of his identity. When Oldpox as devil insists that Drybob disclaim his love for Theodosia, Drybob reacts in a way which prepares us for his treatment of Button in Act V:

Deare Sir I disowne her, she is att your service
with all my heart Good Mr Devill, and would to
heaven I were Ridd of her and thee too fairely.

Ironically, just as Oldpox seems to be getting the upper hand, circumstances alter so that the devil's element, fire, is introduced to cause Oldpox's downfall. Drybob blames the fire on "the bituminous vehicle ... that this Devill came in", but he soon realises that this devil is afraid of his own element and in the ensuing panic Oldpox is forced to reveal his identity. They escape through a window as Oldpox moralises: "This is A Judgment upon mee for Acting the Devill."

The bustle in the cellar is followed by a series of quick entries and exits as servants run up and down and Raymund and Theodosia make their escape, informing us as they go that the fire (which involved "little or noe danger") was part of Raymund's "excellent Stratagem". The confusion of these short scenes is echoed by the confusion in the characters' minds as first Oldpox and Drybob are haled before Lady Loveyouth as thieves and then Fraylety reports that Theodosia has fled. Lady Loveyouth's reaction is typical; she is filled first with self-pity ("I am undone, Ruined for ever") and then with vindictive anger against her niece: "Ile have her dead or alive," she says as she prepares to listen to the fools' assurances that Theodosia could not have married Raymund. Fraylety covers her tracks and prepares further schemes as the Act ends with a delightful exit line from Drybob, "I will bee as Silent as Taciturnitie its selfe, basto."

Act IV, then, maintains the build-up of intensity that was so noticeable in Act III, but also heightens the pace and confusion of the action to a quite frenetic degree. Intensity is increased by the many references to violence, by an emphasis on darkness, by the thirty references to the devil and hell, and by the substitution of real flames for the metaphorical flames of passion. Raymund at one stage sees the whole situation in terms of disease: "a desperate disease must have

a desperate Cure," he remarks. The disease in its form of deceit proliferates, spreading into more active areas like thieving, both literal and metaphorical (Lady Loveyouth says of Raymund, "Hee's the greatest Theife, ha's robd mee of my honnour and my quiet"). In this Act, however, it is the farcical action which to a large degree maintains the impetus of the play. The second travesty duel, this one more of a travesty than the first because only one of the combatants is at all willing to fight, leads on to the business with the ladders which moves at a frantic pace, and the pace increases still more after the mistakes in the garden until the stage is a riot of confusion with people coming in and going out at a great rate in the best tradition of farce. Shadwell is very careful, however, to remind us constantly of the serious themes which underlie the farcical action, and the humour is given a macabre and almost nightmarish quality by the imagery he uses.

The fifth Act opens with Lady Loveyouth contemplating revenge. She plans to use the two elements which combine to form the central theme of the play, money and sexual passion:

I will Imediately Entaile my Estate to which shee is
heire for want of Lawfull Issue of my Body on my Cozen
Richard and to Plague him I will marry another for I
am resolved to play att small game rather then stand out.

Again, one of Lady Loveyouth's phrases carries with it unexpected implications; "for want of Lawfull Issue of my Body" might be simply a conventional phrase, but the inclusion of the word "Lawfull" suggests the possibility at any rate of the existence of issue of her body outside the law. Lady Loveyouth's lustful designs on Raymund certainly emphasise such a possibility, which is not inconsistent with the picture of her marriage which emerges from the rest of the play. Her character is further illumined when Fraylety suggests Oldpox as a possible candidate for marriage ("Hee's noe unfitt man for A husband," says Fraylety with considerably more irony than she intended). We can see Lady Loveyouth persuading herself as she considers the possibility, dwelling on Oldpox's good nature and his honour, and then the clinching factor, "The softnesse and Gentleness of his Amerous nature". After Fraylety's assurance that Oldpox will have a "whole flood of Love" for her rather than the "Sprinkleings of affections" that she hopes for, Lady Loveyouth decides that she has "noe aversion to him but rather A concerne for him". "You shall see Fraylety," she adds, "I am a woeman easy to Command my Passions."

Fraylety is left to sound out Oldpox's response to the proposition. In this Act, Shadwell provides us with many more reminders of the sordid, diseased Oldpox of Act I; although his weak shins and his painful shoulders are never allowed to leave our minds, in the middle part of the play they are not emphasised particularly. Now that the climax of the play is close, Shadwell needs to remind us both of the sordid tone of Act I and the theme that that tone reflects. He does so by focussing on Oldpox's disease. This we can see as Oldpox enters and falls, hurting his exfoliated shin bone and sore arm where "there is a node upon the Periostium". The very technical terms themselves recall the catalogues of symptoms in Act I, and Oldpox's comparison ("A man in my Condition receives as much hurt by falling as a Watch does") recalls Raymund's comparisons of Oldpox in Act I, where he is frequently referred to in terms of time and the seasons. The reference to his broken bottle of diet drink and his spoiled almonds and raisins reinforces the impression of disease to the extent that we wonder whether when the MS reads, "I shall loose my dinner today", the spelling of "loose" is not correct. Oldpox finds it difficult to credit Fraylety's news that Theodosia has fled with Raymund, though he is distracted as his bolus "rises in his Stomack damnably" in spite of the good turpentine in it. Eventually he accepts her information but with some qualifications:

Certainly hee used all the helpe of Philters
Charmes and witchcraft, hee must have the Devill
to helpe him to remove her affection from mee,
it was soe settled.

The last line of his speech is an important one, as it brings together in a direct way the love and money themes, while illuminating the mercenary interests that complicate Oldpox's "humour":

But I am ruined beyond redemption, I am for ever
disappointed both of love and money.

Fraylety knows her man well and shrewdly offers him an alternative, using terms which he will find difficult to refuse:

There's another person in the world that's worth Your
love and has a fortune Equall to Theodosia.

Oldpox transfers his affections with a facility equalled only by Lady Loveyouth, as he demonstrates his total lack of self-knowledge. Having only just been deceived by Theodosia, he claims to realise how much Lady Loveyouth loves him, adding smugly, "I would forgive a woeman that can deceive mee in that point,". The complexity of his motivation is shown in his next speech, where he says:

By this meanes I shall bee fully revenged for the
 most perfidious Apostacy of Theodosia and with
 this Ample fortune patch up my ruinous Condition.
 There is noe such salve for the wound of an Estate
 as a Rich widow.

Such a combination of commercial imagery with the imagery of disease is most appropriate to Oldpox's character, and, of course, the use of such imagery in a context of love and marriage focuses the central issues of the play most effectively.

Drybob's reaction to the loss of Theodosia is almost schizoid; he moves between the extremes of resigned misery and ecstatic admiration in a very amusing way. His moods, however, are never sufficiently powerful to distract him from drawing attention to his own fine expressions, many of which are plagiarised from Ben Jonson. The supernatural motif, referring mostly to the devil in Act IV, but removed by Oldpox into the realm of witchcraft, is made less sinister still by Drybob, who consults a stargazer. The magic of the stargazer is not powerful enough "to detect lost Maidenheads by - Thats another Trade," reports Drybob's servant, and Drybob curses him "for a Quack", thus recalling again Act I with its quack surgeon, Pullin. Shadwell is adept at establishing echoes and parallels in his play, and such devices have much to do with the tightness of structure that characterises The Humorists in its original form.

Shadwell completes the series of pair interviews which forms the opening section of this final Act by presenting Brisk and Drybob together. Violence and cheating are mentioned immediately as Drybob assumes of Theodosia that someone "by this time has Comitted Burglary upon her Body", and Brisk asks rhetorically, "And shall I bee thus Cheated of my Mistress." The fops proceed to argue about the most effective ways of impressing women and a debate ensues that parallels the wine and love debate in Act I. Here, however, Drybob argues that good speech and wit are the ways to a lady's heart while Brisk supports the role of fashionable dress. The picture that is presented of Drybob ravishing a whole room full of "the Ladies of the Towne" for "halfe an howre togeather", speaking "extempore" while "sett upon a Table" is matched by that of Brisk flourishing "in the Spring of all the Fashions". As their boasts become more and more excessive, Brisk claims:

Gad I spend more money in a Yeare to keepe my selfe .
 sweete then thy revenue comes to,

and Drybob is driven to a most un-witty insult:

I am the son of A Carted baude if you bee not
 A verry Stinking fellow then.

The debate continues as they describe their behaviour in the playhouse where Drybob aims at frightening the poets and players as he sits in judgment on them while Brisk impresses the ladies with his clothes and musical ability. The debate develops into a challenge, but not to a duel with swords; both have learnt from their previous experience and now decide to have a duel of words as they agree to "breake Jests ... or make repartie for five Guineyes", with Lady Loveyouth as judge. Lady Loveyouth wittily asserts that she will be "as Impartiall A Judge as if [she] were Sworne to't" and proceeds to warn Brisk that he is over-matched. The wit contest shows that Brisk is far from over-matched and it is the flagging Drybob who asks, "Is the Devill in't." The contest is left unfinished (like all the duels in this play) when Raymund appears disguised as a scrivener. Following immediately on this piece of deceit, Fraylety tells both fops that Theodosia is still in love with each of them; as she remarks on their excited departure:

I have A plott in this mischeivious head of mine if it
 takes shall prove noe ill farce.

As Fraylety's plot simmers, Raymund's comes to the boil, and he tricks Lady Loveyouth into signing a deed which makes Theodosia her heir.

As in previous Acts, Shadwell is prepared to interpolate less active sequences in order to allow the play to develop in terms of its themes as well as its plot, and, having successfully concluded one piece of business, he now introduces Button and Trim before letting Fraylety's plotting come to fruition. The two whores wish to see Theodosia but are content to try to impress (and to conscript) Fraylety while they wait for her mistress. Their remarks are full of dramatic ironies as they demonstrate their insensitivity and lack of self-knowledge. "My preferment has not made mee proud," says Button, while Trim assures us, "I am resolved noething shall make mee other then I am." Fraylety indignantly but shrewdly sums up the situation:

As if a poore honnest Chamber maid were not as honorable
 as a little punk with her fine things aboute her.

And she proceeds to emulate her mistress in cleverly using irony to keep the whores at bay. Some of Button and Trim's remarks present a vivid picture of the kind of social reversal to which the commercialisation of love leads; Button is indignant that a draper's wife took place of her (remember that Button is the daughter of a buttonmaker herself), and Trim supports her indignation:

Alas does A Cittizens wife think her selfe equall to
one of us. Wee Live in A fine Age then I faith.

They then go into their usual routine of trying to impress by describing their material goods; this time they list the presents they have received during the week, and all achieved by being "as Chast as any person neede to bee". When Frayley expresses surprise, they advise her to get a servant, "either A Jew or some Alderman or Some grave Coxcombe that has a wife and is loth to bee knowne". "Or," adds Trim, "if one of these won't doe you must take two or three of em." Button feels that this is going too far, for "One should look to ones honour though a little". Before Frayley can comment on their blatant use of people as objects, Theodosia enters. After a squabble over who should speak first, they ask Theodosia not to encourage their servants, Drybob and Brisk. However, when she not only agrees but offers "to gett each of you married to your owne individuall Lover", they are horrified. "That were the way to Loose em," says Button, "Noe marrying Madam, I know the difference betweene a wife and Mistress," and the two describe in vivid terms how much better mistresses are treated. The picture of married life that emerges shows the reverse of what we have seen of the Loveyouths' marriage, for whereas we are expected to assume that Lady Loveyouth is the cause of the breakdown of her marriage, in the cases described by Button and Trim, it is the husbands who are very much the guilty parties. Maintaining the theme of marriage, Shadwell brings in Oldpox and the parson who is to marry him to Lady Loveyouth. Oldpox immediately pledges upon his honour eternal love for Frayley, and then, having boasted that her mistress "will not bee altogeather unhappy in a husband", sends home for some diet drink and curses the bolus that is causing him such discomfort. In two speeches, Shadwell conjures up a picture of a totally unsuitable husband, and the whores' descriptions of unhappy marriages pale into insignificance beside this diseased, conceited, impotent lecher.

In contrast to these depressing variations on the marriage theme, Raymund's first words on entering are, "Wheres my deare Theodosia." The ensuing scene between Raymund and Theodosia is presumably intended to counteract the views of marriage already displayed, but again Shadwell is not at his best in writing love speeches. Although Raymund's language is less flamboyant than in the earlier love scene, it is still very wooden and formal. Even Theodosia's first speech, full of becoming modesty though it is, lacks the directness that usually characterises her speeches, so that the scene only comes alive when the lovers "think on some attonement ~~to~~ Theodosia's Aunt". Theodosia's knowledge of her aunt's proclivities is shown in her statement that Lady Loveyouth longs more for a husband "then a Sonne and heire of one and Twenty does for the death of his father". Raymund, when he hears that she is to marry Oldpox, reverts to his satirical persona of the first Act, and his language immediately changes in character, becoming more rhythmical, fluent and strong as he describes Oldpox:

What has she a minde to practice Phisick and Surgery.
Why all the bauds that have been fluxed this Seaven
Yeares if they should club together cannot make up
one such a Pox as hee has, it has Puzzled Phisicians
more then ever quartane Ague did.

The thought of Lady Loveyouth practising "Phisick and Surgery" reminds us again of Pullin who allegedly learnt his trade at secondhand from his wife's treatments for pox. After continuing his tirade against Oldpox, describing the latter's financial situation which appears to be in even worse shape than his health, Raymund sums up the situation admirably, reinforcing the thematic relevance of what he has been saying:

Soe that hee wants not Ile assure you for debts
or diseases which are two excellent qualifications
for A husband.

The arrival of the two other prospective husbands signals a brief return to the bustle of Act IV as Drybob and Brisk quarrel, drawing on one another, safe in the knowledge that Theodosia will part them. Having referred to Brisk as "poore Ape" and himself as "your humble Setting dog", Drybob puts up his sword, leaving Brisk to make the most outrageous claim, that "the best recreation in the world ... to me is fighting, I vow to Gad". In preparation for the final judgments, the workings of poetic justice, Theodosia insists that the fops, if they wish to marry her, should publicly renounce their mistresses. Brisk finds this a staggering demand:

Why faith Madam I shall bee most confoundedly out
o fashion if I doe for Gad all men of honour keepe
Mistresses, Nay though they bee Threescore and have
lost all manner of Concupiscence yet they do't to
bee in fashion, But Madam notwithstanding Ile serve
you and discard her instantly.

Drybob on the other hand has anticipated Theodosia's wishes and, fickle
as ever, has "already given order to turne her instantly out of her
house." This accomplished, Theodosia has now to face the arrival of
her newly married aunt, who arrives to the accompaniment of the parson's
blessing, which is one of the most ironical lines in the whole play:

Now heaven blesse you both, may you never repent
this minute.

Certainly Oldpox seems to think that marriage might make a new man of
him as he is stirred to verse:

If my Naturall paines might but weare away;
all my fluxing won't remooove 'em, Perhapps
marriage may.

However, repentance is not far away for either partner, as Brisk and
Drybob assure Lady Loveyouth that Theodosia has not married Raymund.
Her response (and her repentance) is immediate:

How unlucky is it that I should marry this fellow.
I might yet have Captivated Mr Raymund, Let mee
see is there noe way of divorceing my selfe.

Oldpox takes another seven lines to proclaim his repentance: "Madam
Comfort your selfe," he tells Theodosia, "I shall yet finde a way to bee
divorced from your Aunt."⁶⁵⁶

Before we can recover from two such staggeringly cynical attitudes
to marriage, we see an example of equally cynical and ruthless behaviour
first from Drybob and then from Brisk. Button, having lost all that she
values, her possessions, naturally turns to her lover for aid; his

656. Shadwell's treatment of marriage and divorce in this play at least
has the merit of following legal realities, and it is interesting
to see that, at the end of the play, Sir Richard does not divorce
his wife. Robert Hume (*op.cit.*, pp. 50-51), basing his argument on
Gellert Spencer Alleman's study, Matrimonial Law and the Materials of
Restoration Comedy (Wallingford, Pa., 1942), points out that although
marriage is one of the commonest themes and plot centres in Restor-
ation comedy, "a large number of the tricked or faked marriages (and
occasional divorces) are perfectly impossible according to the law
of the time".

response is to join with Brisk in mocking her, telling her in a very cruel way to make her living by becoming a bawd. As one would expect from Drybob, he is cruel in a very literary way, using an extended (but fairly obscene) metaphor before putting his point with brutal directness. We have no time to indulge our sympathy for Button (for even such a materialistic snob as Button scarcely deserves such public humiliation), before Trim bursts in bewailing the loss of her hangings, her satin bed and all her clothes. Brisk is as callous as Drybob has been, telling her to become a common prostitute. Oldpox, unable to resist two ladies in distress, offers his service without considering the effect it might have on the other two ladies present. Drybob and Brisk turn triumphantly to Theodosia only for their hopes to be dashed as Raymund arrives asking for his wife Theodosia, and making his apology "for the Iregular meanes he used in persufance of his Love to Theodosia". Oldpox's gloating over the other two suitors is shortlived for he soon learns that Lady Loveyouth has made over her estate. She in her turn discovers to her dismay that her plan to cheat Theodosia of her inheritance has been foiled. "Oh I am Cozened and abused," she cries, but worse is to come as Oldpox, himself feeling cheated by his new wife, announces almost with pride:

Madam you are not less disappointed then I for I
must ingeniously confesse before all this Company;
that I am very much vizitted with the Pox.

Lady Loveyouth's response is heartfelt, though we feel little sympathy for her at this stage:

This is a most unspeakable disapointment to a Lady.

After so many revelations, the arrival of Sir Richard Loveyouth in yet another disguise is almost an anti-climax. He elicits from his wife the wish that she "were as fairely ridd of this husband as she was of that"; and realising that "noething will reclaime her"; he reveals himself to the assembled company and metes out judgment tempered with mercy in the best traditions of the deus ex machina. For Raymund and Theodosia there is nothing but reward; for Lady Loveyouth there is exile from her husband's conversation, but she will "never want what befitts her qualities". For the rest of the company, there is Sir Richard's wish that no cloud should appear on them, but that is small consolation to the

other characters. The whores, bickering to the end, hold out some promise to Brisk and Drybob, though at what cost we can only guess, but Oldpox can only respond to Drybob's mocking, "You have ill luck with honnest woemen Oldpox you had en'e as good keepe to whores", with a despairing, "I have had worse luck with them I am sure." And so the play ends with a dance and on a positive seeming note as Sir Richard blesses the happy couple.

The final act winds the play down gradually, bringing key images and themes together in a clever resolution in which all the characters enjoy fates appropriate to their behaviour. Oldpox's statement, "There is noe such salve for the wound of an Estate as a Rich Widow," effectively brings together the themes of disease, violence, possessions and the use of people as objects, themes which are all present in force in this Act. Oldpox's illness is again brought to the fore (there are twenty-five references to it in Act V), and there are other echoes of the opening Act; as we have seen violence, both literal (or potentially so!) in the duel between Brisk and Drybob and metaphorical in the repeated idea of violent passion, is important again in this act, as is materialism, which is seen again in yet another of Button's and Trim's lists of fine things, and in the many legal and financial terms used. It is the theme of deceit which emerges as the central issue of the act, however, or rather the unmasking of deceit, for in this act the disguises of Raymund and Sir Richard are cast off, Fraylety's tricks on the fops are seen for what they are, Lady Loveyouth's marriage to Oldpox is unveiled in all its sordid cynicism, and all the characters emerge for the audience and for themselves in a much clearer light. Oldpox loses both money and wife and is forced to return to his whores, the source of both his disease and his poverty; Button and Trim lose what they take most pride in, their material possessions, and have to admit their whoredom, thus losing what surface respectability they had; and Brisk and Drybob are put down, though, as becomes their basically comic role, without too much force. By the end of the play, it has become clear that the central themes of disease, hypocrisy, materialism and the abuse of people, and such concomitant themes as the role of women in society, are all subordinate to and in fact part of a theme which is central to most Restoration comedy, that is, love and marriage. In this final act, the true love of Raymund and Theodosia (apparently untainted by the various intrigues in which they involved themselves in order to achieve their

bliss) is set against some very strongly stated versions of false passion. Most notable perhaps is the marriage between Oldpox and Lady Loveyouth (whose passions are "easy to command"), entered into for financial reasons on the one hand and for reasons of pure lust on the other. The immediate desire of both for a divorce the moment that they think that Raymund and Theodosia are not married shows the absolute cynicism of the couple. This cynicism is echoed in the ease with which Brisk and Drybob are persuaded to disown their mistresses, stripping them cruelly of their valued possessions. Finally, the reader is led to consider the plight of Sir Richard and his experience of marriage. Small wonder that, as Michael Alssid points out,⁶⁵⁷ we are left with a note of doubt about the fate of the true lovers and their marriage: "may your Loves each day and houre Increase", the final line of Sir Richard's blessing on the lovers, is open to two interpretations. However, Shadwell does prepare us to think optimistically by the general lightening of the tone of this act, partly achieved by the return of Drybob to his extravagant form of Act II and by the opposition of Drybob's and Brisk's humours in the amusing debate on the best upbringing for a wit, but mostly by the marked presence in this act of such strongly positive words, mostly connected with Raymund and Theodosia, as constancy, virtue, truth and atonement.

True love triumphs then, even if in a slightly qualified way, but still the grim tone of the first act and the serious nature of the central themes, however humorously or even farcically treated, nonetheless leave us with the feeling that The Humorists is a black comedy about a fairly dark society and with a very serious comment to make about it. It is also a comedy which has an original and theatrically effective kind of structure; the "want of design" that typified The Sullen Lovers is certainly not in evidence here, and this version of the play certainly provides a convincing answer to some of the charges which are frequently levelled against Shadwell. For example, J. H. Wilson, a very influential and able scholar of the Restoration period, argues that Shadwell

657. Michael W. Alssid, Thomas Shadwell, pp. 46-47.

presented a wide variety of fops, fools, bumpkins, lechers, sharpers, knaves, whores, and cowards, but his attitude towards them was narrowly moralistic; he never organised them into a rounded interpretation of human experience.⁶⁵⁸

A. H. Scouten, another very respected scholar, goes further in a recent study:

In rereading and studying the plays, one can see that Shadwell was not a creative artist who could select; all he could do was photograph life.⁶⁵⁹

If we ignore the rather naive reference to photography (if Shadwell had set out to "photograph life" he would have been a real trendsetter) the charges levelled against Shadwell are that he could not organise and could not select. The foregoing analysis of The Humorists provides ample evidence to the contrary.

As we have seen from the analysis of the play's action, the characters, though almost invariably based on a humour as one would expect in a play called The Humorists written by the same disciple of Ben Jonson that produced The Sullen Lovers, are in some cases not quite as straightforward as that would imply. The humours, for one thing, are not included merely for their own sake, as, for example, is true of some of the humours in The Sullen Lovers; they are carefully selected with a view to illuminating the central ideas of the play and in order to complement one another in the process. Thus Drybob and Brisk, although there is evidence at times that "hasty Shadwell" confused some of their characteristics in his own mind, complement each other in terms of words and behaviour. Michael Alssid points to Drybob's role in the revised play in words which apply equally to the original version:

Part of the brilliance of the Drybob satire depends upon the contrapuntal fashion in which romantic false wit emerges in a London setting where love is often sordid, where a venereally-diseased rake suffers excruciatingly real 'wounds of love' more 'heroically' than Drybob ever can in his amorous frustrations. Drybob suffers without pain, debasing all emotional experiences by reducing them to mere words and to wit that fails.⁶⁶⁰

658. J. H. Wilson, A Preface to Restoration Drama (Boston, 1965), p.154.

659. A. H. Scouten, "Plays and playwrights" in John Loftis, R. Southern, M. Jones, and A. H. Scouten, The "Revels" History of Drama in English, Vol. V. 1660-1750 (1976), p.193.

660. Michael W. Alssid, "Shadwell's MacFlecknoe", p.397.

Just as Drybob's role echoes Oldpox's, so Brisk's meaningless concern for dress reflects Lady Loveyouth's necessary concern for cosmetics to repair the ravages of time so that she can fulfil her appetites. Both clothes and cosmetics disguise fundamental shortcomings; both dress and make-up are seen to have destructive aspects, too. Two ladies, claims Brisk (III, 295-7) are "in A desperate condition att this very time for this Perewigg", and the picture described by Curteous (III, 220-2) of the lady who lost one of her eyes after using an insufficiently prepared mercury face wash is one that stays firmly in the mind. Drybob and Brisk function, then, partly as contrasts, and this is their role not just thematically but also in terms of staging. While it would be simplistic to talk of them merely in terms of light relief (for what they represent is far too significant to the overall meaning of the play for that to be true), certainly it is undeniable that the entry of Drybob in Act II brings about a change of mood. The play is amusing, even very funny, before Drybob appears, but our amusement has something dark, something almost unhealthy about it in Act I. We laugh at Drybob in a less guilty fashion, for the results of his folly are not physically apparent to us as are the horrid results of Oldpox's. Brisk too amuses us in a less guilt-ridden way, for his extravagances of dress and behaviour seem, like Drybob's verbal extravagances, harmless. It is only when we see the consequences of their vanity - Drybob's total lack of loyalty to anyone, their cruel treatment of their mistresses - that we realise that their excesses are as harmful in their way as Oldpox's, and that each kind of excess has relevance to the central theme of love and marriage. By the end of the play we see that all the characters (with the possible exception of Raymund and Theodosia) are the victims of what Sutherland calls "the true Shadwellian humour, sardonic and disenchanting".⁶⁶¹ It is tempting at times to see even Raymund and Theodosia as victims, too.

Fujimura and McDonald have opposing views about the role of the true wit in Restoration comedy.⁶⁶² Fujimura argues that the Truemit character (Dorimant, Horner and so on) are the vehicles of satire while the Witwoud characters (Sparkish, Drybob, Brisk and so on) are the objects of satire. McDonald on the other hand argues strongly that even

661. James Sutherland, *op.cit.*, p.125.

662. See Thomas I. Fujimura, *The Restoration Comedy of Wit* (Princeton, 1952), and C. O. McDonald, "Restoration Comedy as Drama of Satire: an Investigation in Seventeenth Century Aesthetics", *Studies in Philology*, lxi (1964), 522-44. See also Robert D. Hume, *op.cit.*, pp. 41, 48.

the Truewits are themselves objects of satire and that there are no heroes in Restoration comedy. Robert Hume in his usual thorough and perceptive way has shown that neither Fujimura nor McDonald is right; the comedy of the period is so varied that examples can be found of Truewits who are satirised and Truewits who are genuinely exemplary. The problem of the role of the true wits arises in The Humorists, as we have seen. While it is beyond doubt that both Raymund and Theodosia are the vehicles for satirising the fools, both directly and by contrast, the question of Shadwell's attitude to them, and particularly to Raymund, is more problematical.

If we accept Harriett Hawkins's thesis⁶⁶³ that Restoration comedies are about people rather than ideas and that what the plays attempt is not a prescription for the perfecting of man but a presentation of the complexities and ambiguities of human experience, then there is no problem. Raymund's behaviour is merely part of his complexity as a character. However, such an argument ignores Shadwell's statements about his satirical aims in The Humorists, and also implies that Raymund and Theodosia should be approached in a completely different way from the other characters. Another, more traditional argument is that of John Harrington Smith in his very influential essay, "Shadwell, the Ladies and the Change in Comedy". Smith puts the opposite case to Hawkins and then proceeds to apply it to The Humorists:

Having thus come face to face with the proposition that it is the business of comedy not to reflect the contemporary scene but rather to encourage virtue and discourage vice, Shadwell proceeded to put the principle into practice in his second major comedy, The humorists.... He has an eye to poetic justice throughout; and in Raymund and Theodosia he is obviously aiming at a couple who should express his judgment upon and, if possible, counteract the influence of the gay couple. There is no love-game: the hero is an honest lover, no intriguer; the heroine is sincere and serious.⁶⁶⁴

This all seems eminently reasonable if we look at the behaviour of the two characters towards one another; they do treat one another honestly, there is no hint that either has been, is, or ever will be unfaithful to the other (if we ignore the ambiguity of the last line of Sir Richard's

663. Harriett Hawkins, Likenesses of Truth in Elizabethan and Restoration Drama (Oxford, 1972).

664. John Harrington Smith, "Shadwell, the Ladies, and the Change in Comedy", in J. Loftis (ed.), Restoration Drama: Modern Essays in Criticism (New York, 1966), p.240.

blessing on the couple), they have none of the characteristics of the gay couple that Shadwell criticised so sharply in his Preface to The Sullen Lovers. Raymund is far from being "a Swearing, Drinking, Whoring, Ruffian" and Theodosia is not an "impudent ill-bred tomrig"; but neither are they examples of the "perfect Character" that Shadwell seemed to think should have a role in comedies.⁶⁶⁵

Theodosia's behaviour is more difficult to fault than Raymund's. While her first appearance suggests her potential as an "impudent ill-bred tomrig", we soon accept that her anger is justified.⁶⁶⁶ Apart from minor disobedience and a few cutting remarks, she behaves well towards her aunt, showing great concern when she hears of Oldpox's unsuitability as a husband:

Though shee has used mee ill enough yet for heavens
sake lett us prevent this.⁶⁶⁷

Her honesty to Raymund (contrasted with Lady Loveyouth's coquettish behaviour towards him) and her exuberant joy when she recognises her uncle make her a very endearing character. So does the verve and skill with which she handles her foolish suitors. What is less acceptable (and perhaps this merely exhibits an a-historical prejudice on my part) is the way in which she brings about the callous casting off of Button and Trim. Their materialistic outlook makes their loss of possessions a superb stroke of poetic justice, but in setting up that situation Theodosia shows a coldness which is not apparent elsewhere. We can only justify it by assuming that Shadwell treated all kinds of folly as fair game, an assumption which is supported by the way in which he countenances Raymund's treatment of Lady Loveyouth. Here is a young man who stands out among the male characters in the play as being the only one with any degree of self-knowledge and without a marked humour. He is given a role which demonstrates again and again his insight into the falsehood and pretence around him, and yet at the first hint of a problem, he is ready to adopt the methods of those he despises:

If this be true she tells me, I must disguise my love
to her Neice or I shall be sure to Lose her.⁶⁶⁸

665. Summers, I, p.11

666. The Humorists. II, 248ff.

667. Ibid, V, 444-45.

668. Ibid, II, 54.

He proceeds to lie to Fraylety (II, 69-81) and later to Lady Loveyouth as he uses her to reach Theodosia. Even if we grant the conventional right of the hero to outwit the blocking-figure, this method seems particularly cruel. To claim that Shadwell was merely following the example of Etherege in the play he so admired⁶⁶⁹ is not a valid excuse. Courtall's deception of Lady Cockwood in She Would if She Could⁶⁷⁰ is handled in a much more self-assured way (see, for example, III, i, 123ff) and Courtall's role in that play is very different from Raymund's in The Humorists. There is no gainsaying the fact that Raymund himself realises his fault when he apologises to Lady Loveyouth "for makeing her a property."⁶⁷¹ in other words, for treating her as an object rather than as a person. Perhaps the answer lies in Act I, where, as well as being the perceptive satirist, Raymund is also the bon viveur, the encomiast of wine in the best traditions of the hero-rakes of other comedies of the period.⁶⁷² The role of rake is virtually incompatible with the role of sensitive observer, and the man who is angry with Oldpox in Act I, 119-20 for endangering women with his disease is not the same man who is so readily prepared to make use of a lady's feelings. We may with justice charge Shadwell with inconsistency here, unless we see the rakish part of Raymund as an object of satire.

Among Shadwell's main satiric methods are his uses of language as weapon and as reflector. Don Kunz highlights one of these techniques when he says:

Like his artistic hero, Ben Jonson, Shadwell time and again imaginatively created a linguistic folly corresponding to each fool's moral fault.⁶⁷³

Drybob's linguistic follies are self-evident; his extravagant plagiarisms and constant praise of his own wit, his consistent application of derogatory comparisons to himself ("your humble Trout ", "I am the son of A Carted baude" and so on) and his inability to fulfil his pretensions as a practitioner of repartee all combine to demonstrate his lack of self-knowledge and judgment as well as his monumental conceit. Flaws such as these lead to his fickle behaviour and his callous treatment of people

669. Ibid, Preface, infra, p.527.

670. Etherege, She Would if She Could, ed. Charlene M. Taylor (1973).

671. The Humorists, IV, 361-62.

672. See, for example, Courtall and Freeman in She Would if She Could.

673. Don R. Kunz, The Drama of Thomas Shadwell, p.394.

as objects. Brisk's habit of singing and dancing (his follies are not simply linguistic) and Oldpox's tendency to punctuate his statements with twinges and cries of pain work in a similar way. Raymund's language is much less straightforward. In his role as satirist, particularly in Act I, when he is using it as a weapon, his language is powerful and vivid, full of often striking images and, in his attacks on Oldpox and especially Pullin, flowing with great strength. This kind of language, not particularly witty, but having a strength and impetus lacking in the language of many of the other characters, is also seen in Raymund's attacks on Brisk. In this role, using this mode of language, Raymund is suitably heroic, a fitting mate for Theodosia. It is, however, a different tale when we see him in the role of lover. The symptoms are present in his discussion with Fraylety at the beginning of Act II in the contrast between the language of his satirical asides ("A Scrivener may as well sweare by his consience or an Alderman by his understanding as A waiteing woeman of this Age by her maidenhead")⁶⁷⁴ and the conventional language he uses to discuss his relationship with Theodosia ("Passion ", "life and death ", "doome.", "Repreive" and so on). In this episode, there is little or no distinction linguistically between Raymund's talk of his real love for Theodosia and that of his pretended love for Lady Loveyouth. "It is A happiness to greate for my beleife",⁶⁷⁵ his pretended response to the news that Lady Loveyouth loves him, is as wooden and conventional as the expression of his genuinely jealous response to Oldpox's boasting:

Death, if I did not know the vanity of this Rascall
this would strangely move me.⁶⁷⁶

We have already seen examples of his love talk to Theodosia; it differs only from his love talk to Lady Loveyouth in its lack of fluency (for he is quite dashing in a conventional way when talking to Lady Loveyouth) and in the absence of those asides which signal to us that his wooing of the aunt is pretence. "The hero is an honest lover, no intriguer," argued J. H. Smith, and I think that we must agree that this is what Shadwell intended. That he was unsuccessful in his portrayal of an exemplary heroic figure is due partly to a clumsiness in writing.

674. The Humorists, II, 47-49.

675. Ibid, II, 69-70.

676. Ibid, II, 243-44.

a certain kind of dialogue and partly to a moral blindness, which is perhaps common to most of his contemporaries. This latter point is demonstrated more clearly in his later play, The Squire of Alsatia, where the hero, Belfont Jun., behaves towards his mistresses in a much more callous way than does Raymund to Lady Loveyouth and yet is nonetheless clearly intended to be an exemplary hero. In The Virtuoso, too, the heroes are much more compromised than Raymund, for both Longvil and Bruce are saved from seduction by Lady Gimcrack not by their own unwillingness but by circumstances.⁶⁷⁷

The clumsiness that mars Raymund's love talk is the more marked because it inevitably contrasts with Theodosia's, whose speeches to Raymund are, as we have seen, characterised by honesty, modesty and directness. She has a much more effective linguistic range than Raymund, too, as we can see in her altercation with her aunt, where her language is vivid and full of clear pictures. It is in her handling of her suitors, particularly Drybob and Brisk, that her mastery of linguistic skills is most apparent. Her mimicry of the suitors calls to mind the antiromanticism of Isabelle in Dryden's The Wild Gallant. J. H. Smith and D. MacMillan point out that Isabelle's antiromanticism is "shown in her habitual use, for burlesque effect, of the language of romance - 'Knights Errant' (V, i, 12)."⁶⁷⁸ She also occasionally mimics the style of Failer, but her mimicry is far less extensive, and less skilled, than Theodosia's. Theodosia uses the language of honour and of romance to Brisk and Drybob in order to highlight their folly and the emptiness of their attitudes, as can be seen, for example, in Act III where she echoes both the exaggerated form and the ridiculous content of Brisk's address to her:

BRISK	By the Coate of our Family which is an Asse rampant a very Auntient and honorable one I am ready to venture my life under the banner of your Beauty, And honour you see that I would - oh tis Incomperabley Incomprehensible.
THEODOSIA	By my Grand fathers Spurr leather which was in those dayes worne by very honourable persons you oblidge me see imoderately - oh tis admirably inexpressible. ⁶⁷⁹

677. The Virtuoso, III, i.

678. J. H. Smith and D. MacMillan (ed.), The Works of John Dryden, VIII, p.238.

679. The Humorists, III, 321-27.

It is through her quickness of wit and skill at harnessing the ambiguities of the language that she is able to keep her suitors at arm's length without actually offending them, so that even when she is thoroughly upset at what she thinks is Raymund's treachery, she is able to handle Oldpox with consummate ease. Oldpox apologises for bringing Raymund, and she retorts with masterly ambiguity:

Doe not believe soe ill of me to think any thing
can give me A disturbance while you are present.⁶⁸⁰

Shadwell then can handle language very effectively and over a range of styles; the range is demonstrated by comparing speeches of such diverse types as Raymund, Oldpox, Curteous, Theodosia, Drybob and Brisk. He can also at times use dialogue with great skill, as is shown in the episodes involving Button and Trim and the fiery encounter between Theodosia and Lady Loveyouth in Act II. And yet there are many times in this play when we are tempted to agree with Kenneth Muir as he says of Shadwell: "his dialogue is lacking in polish, wit, individuality and style."⁶⁸¹ There is no doubt that Shadwell is a patchy writer and the sort of wit and polish that typifies Etherege and Congreve are not often found in The Humorists. I would argue, however, that such wit and polish is not particularly appropriate to Shadwell's needs in this play, and, while that does not excuse his patchiness and the occasional woodenness or crudeness, it does mean that Shadwell's individuality and style are likely to be very different from that appropriate to the comedy of manners. The Humorists, is not a comedy of manners in the usually accepted sense; it is a satire and consequently Shadwell's style and individuality shine through not in verbal fireworks but in carefully chosen details, unpleasantly realistic ones at times, and in strongly accentuated rhythms which have the impetus to carry his satire along. He is not particularly linguistically subtle on the whole but, in this play at least, his language is extremely functional.

In spite of Robert Hume's warning about making excessive claims for the profundity and high seriousness of Restoration plays, which, he says, almost without exception "aim more at entertainment than at deep meaning,"⁶⁸² I would argue that the original version of The Humorists is a play which makes a serious point most effectively. It is true, as Hume points out, that the comedies of this period very seldom "present ideas

680. Ibid, II, 380-§4.

681. Kenneth Muir, The Comedy of Manners (1970), p.63.

682. Robert D. Hume, op.cit., p.30

which are essentially more than commonplaces" and that they make use almost invariably of stock characters and stock situations. However, the selection and organisation of these stock elements and the careful choice of language in which they are displayed cohere to provide the play with a significance. Certainly I would not claim that this significance is as elevated as "the quest for reality.", which Dale Underwood asserts to be the "controlling concern" for all the major late seventeenth century comedies;⁶⁸³ The Humorists is not a philosophical disquisition, it does not philosophise in any overt way. What it does, and does uniquely, is to arrange certain characters, certain situations and certain ideas in such a way as to imply a judgment on particular attitudes to life, especially as they effect love and marriage, attitudes which Shadwell clearly saw as being harmful to society. Robert Hume's summary of The Man of Mode is equally true of The Humorists:

Its meaning is communicated as a vivid sense
of experience, not as an abstract proposition.⁶⁸⁴

It is fitting that we should leave this account of The Humorists on a note that emphasises that it is a play, something to experience and to delight in. Shadwell's attitude to life as shown in this play might have a serious core, but, as we see when the play is performed, that seriousness is accompanied by amused delight and hearty laughter.

683. Dale Underwood, Etherege and the Seventeenth Century Comedy of Manners, p.49

684. Robert D. Hume, op.cit., p.147.

TEXTUAL INTRODUCTION

TEXTUAL INTRODUCTION.The Manuscript of The Humorists.

The manuscript, located in the Portland Collection at the University of Nottingham (Reference number PW v 33), consists of 44 leaves in folio (11 $\frac{3}{4}$ " x 7 $\frac{3}{4}$ "), written on both sides and encased in a modern binding. Pagination is regular up to page 26, after which a modern hand has numbered both pages of each opening with the appropriate even number; thus both the 26th and 27th pages are numbered 26, the 28th and 29th are numbered 28 and so on up to the 86th and 87th pages which are both numbered 86 (all page references to the manuscript in the present edition are regularised). Another modern hand has foliated the manuscript in the bottom left hand corner of each recto except the first. There are no preliminary pages. The title (The Humorists) is at the top of page 1, followed by Act the first. The text of the play ends halfway down page 87 with page 88 blank.

The watermark on the first 38 leaves (a fleur-de-lis inside a crowned shield with the countermark RD) is very similar to the watermarks described by Heawood¹ as being typical of French imported paper of the late mid seventeenth century. The watermark on the last six leaves is too faint to identify with any certainty, but appears from leaf 44 to be a joker's cap with a countermark AH or AB. It is clear that the scribe who was copying the play had to start a fresh batch of paper in the middle of Act V.

The text, with fairly full stage directions, is written throughout in a clear hand, probably that of a professional scribe (referred to hereafter as Hand A). There are additions and alterations in another hand (Hand B) on pages 2-11, 15-16, 21, 24, 33, 34, 48, 51-55, 58, 60-63, 66, 69-74 and 80, with an interesting departure from the norm on page 15, where seven lines in Hand B are incorporated into the text, starting in mid line, as if the reviser had taken over while the scribe had a break.

The spelling of both hands is very conservative and both writers punctuate very lightly, the most common marks of Hand A being a mark similar to the virgule (used as a full-stop, question mark or exclamation mark) and the dash (used similarly and also as a line filler); more often than not, however, there is no punctuation at all. Hand A's use of

1. Edward Heawood, Watermarks (Hilversum, 1950), p.24.

majuscles and minuscules is also very haphazard, his most notable characteristic being his frequent (though not invariable) use of majuscule 'A' for the indefinite article.

Hand B.

The manuscript of Shadwell's The Sullen Lovers (Portland Collection PW v 34), written by another scribe, also contains additions and alterations in another hand. It is demonstrable that these also are in Hand B.

Comparison of the spellings in the additions to both manuscripts shows a strongly conservative tendency in both, the only notable difference being in the form of the ampersand (c in The Sullen Lovers and & in The Humorists). Punctuation in the additions is very loose and haphazard. Hand B in The Humorists uses one dash and four colons (one stuck incongruously in the middle of a word, one punctuating a speech heading, one marking an abbreviation and one marking the end of a speech), also using apostrophes in "kill'd" and "'tis"; in The Sullen Lovers, the reviser uses only one dash and apostrophes in "orjoy'd" and "lov'd".

Comparison of the handwriting of both is complicated by the use of different paper and, more important, different pens. The writing in The Sullen Lovers flows well, while in The Humorists the pen splutters and dries up frequently. Allowing for these differences, however, and for the hurried nature of the handwriting in many of the revisions, it is still possible to see considerable similarity between the hands.²

Quirke³ emphasises the prime importance of inter-letter connections and the pattern of the omission of these connections (known as hiatuses). He also shows that hiatuses become fewer the more rapidly executed the hand.

2. Throughout the section on handwriting, I have used a much simplified version of A. J. Quirke's procedure for the analysis of handwriting as described in his Forged, Anonymous, and Suspect Documents (1930). Since Capt. Quirke is concerned with proving the existence of forgery and with other largely forensic issues, I have not thought it necessary in the case of Hand B, where forgery is not an issue, to use the whole elaborate procedure suggested by Quirke. It is enough, I feel, to demonstrate sufficient common characteristics to put beyond reasonable doubt the possibility of their existing in two different hands.
3. Op.cit., p.56.

The reviser in The Sullen Lovers shows many of the characteristics of rapid writing (its more flowing and cursive forms, its tendency to introduce inter-word connections, and its lack of harmony in general arrangement) and consequently has slightly fewer hiatuses than Hand B in The Humorists, where the pen, if nothing else, prevented rapid handwriting. However, the pattern of hiatuses is still noticeably similar in both, being frequent after the letters h, i, d, n, e, and a, and absent or very rare after f, g, j, o, u and v. The only substantially different pattern is that following the letter s, where The Humorists shows ten hiatuses while The Sullen Lovers has only two. Further analysis shows that within each letter group, the letters which follow hiatuses show a similar pattern in both manuscripts. Thus, in the 'h' group, 'h' followed by a hiatus followed by an 'a' occurs five times in Hand B in The Humorists and six times in the additions to The Sullen Lovers; 'h' hiatus 'e' occurs five times in The Humorists and seven times in The Sullen Lovers. Similar patterns occur in the other letter groups, apart from the s group. Evidence from the pattern of hiatuses, then, is fairly suggestive. Examination of capital letters in both manuscripts is even more convincing.

Figure 1: The Humorists, page 15.

Figure 2: The Sullen Lovers, page 53.

The majuscules which occur in Hand B in The Humorists are C, D, I, L, M, T, and V; of these, M and V do not occur in the additions to The Sullen Lovers (secretary hand ff is also used as a capital in both manuscripts). The letter C is similar in both, being an elaboration of the basic italic capital C, the down stroke barely touching the starting point of the letter to form a loop at the top, and then continuing well below the base-line in a curve. This final curve is cut short in the example in The Humorists but it is clearly the same form of the letter.

The example of the majuscule D on the title page of The Sullen Lovers is more clearly close to the D on page 51 of The Humorists (see Figures 3 and 4).

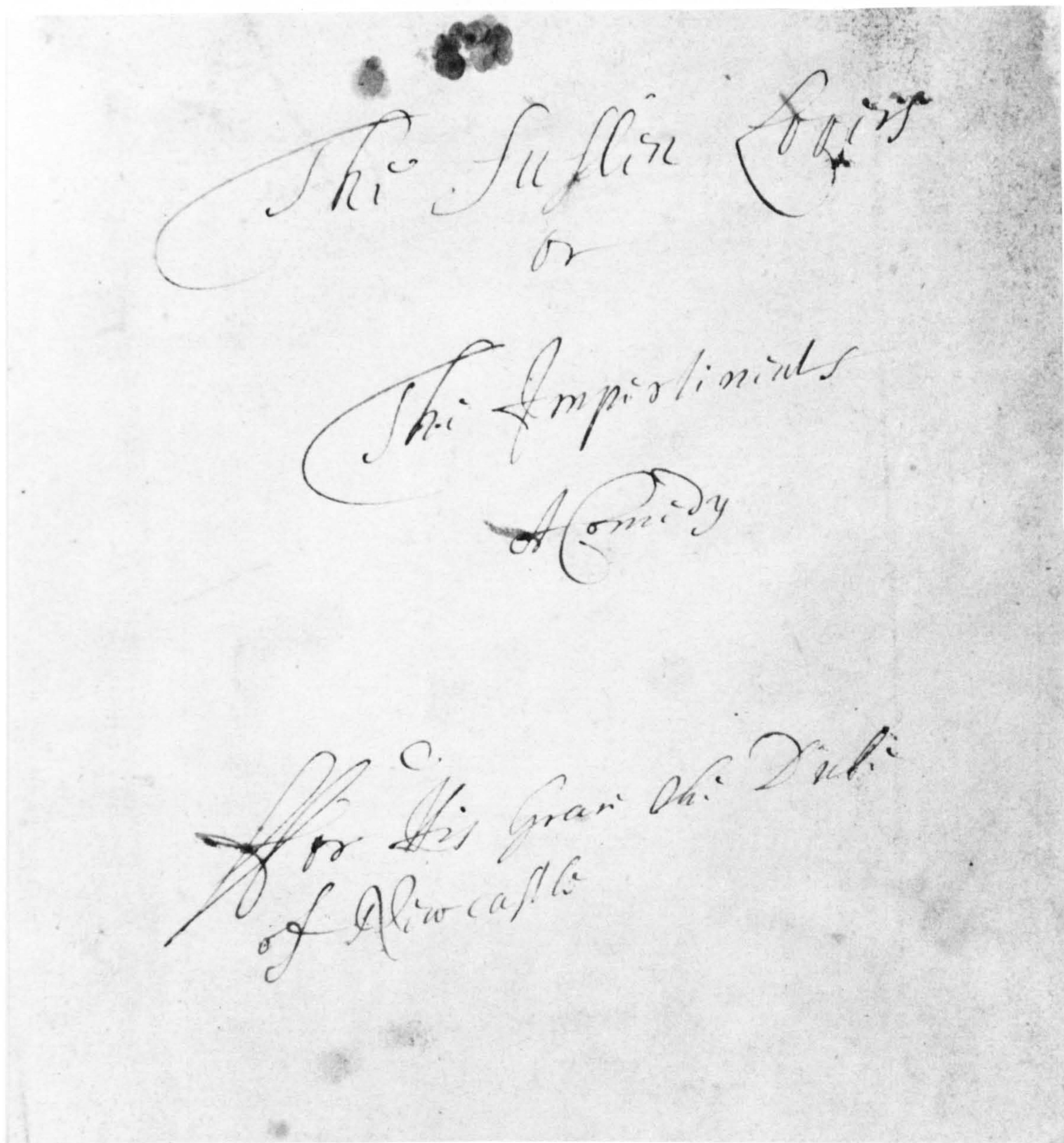


Figure 3: Title Page of The Sullen Lovers.

Edw. Turner & Deighton

Figure 4: The Humorists, page 51.

The letter I is perhaps more important than the other majuscules, since it shows such great variety in different hands; Quirke⁴ goes so far as

4. Forged, Anonymous, and Suspect Documents, page 33.

to say that "there is no one letter in any language which reveals in as great a diversity of forms as this English I." Thus the almost identical nature of the capital I in both manuscripts (see Figures I and 2) is of considerable significance.⁵ The capitals L and T are also very similar in both manuscripts.

The evidence of the minuscules is also quite convincing. Secretary hand d and e are common to both (with the exception of a single modern e on page 61 of The Humorists) and both use a form of the Roman long s, often with alternating loops. Italic h is the only form in The Humorists and the most common form of h in The Sullen Lovers, but in the latter there are occasional examples of secretary hand h in the digraphs ch and th. Both revisers share the habit of making the second l in ll much shorter than the first. In fact, the only considerable difference in the minuscules is in the letter p, where Hand B uses an oval, usually completed but sometimes left open while in The Sullen Lovers an arcaded form of p is used.

The clinching evidence comes in the word "aside" which occurs in several examples in each manuscript. Compare example (i) in Figure 5

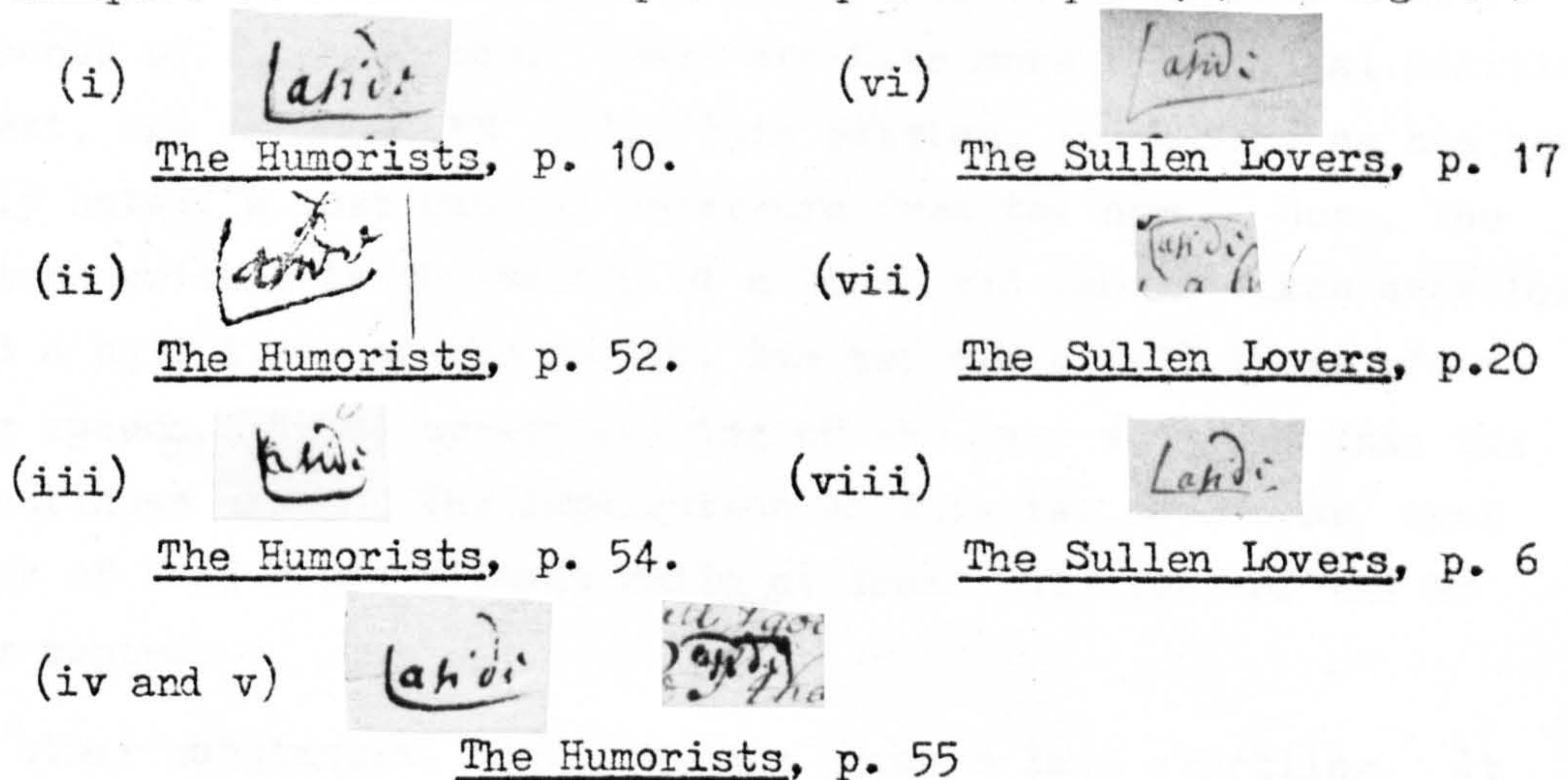


Figure 5.

with examples (vi) and (vii); they have the same type of s, the same links between a and s and s and i, the same d with its oval left open and the same kind of e. There can be little doubt that these words were written by the same person.

5. It is interesting to compare Hand B with the hand that makes a number of alterations to the manuscript of the Duke of Newcastle's The Humorous Lovers (BL MS Harl. 7367). Capital I is very similar (see The Humorous Lovers, 18 verso, for example). The revising hand follows a similar procedure of inking in alterations over the original and using omission marks. There is a suggestive pattern of alterations but the handwriting is not conclusively the same as Hand B.

The change from the old-fashioned ampersand in The Sullen Lovers, and the occasional use there of secretary hand h simply echoes the change from secretary to italic which was well under way in handwriting generally even before this time. So in spite of the different forms of minuscule p, there can be no reasonable doubt that the alterations and additions in the two manuscripts are written by the same person.

In The Sullen Lovers, Hand B provides the dedication to the play's patron, adds explanatory glosses in the margin, moves stage directions to a more appropriate place on the page, and adds stage directions. In The Humorists, Hand B fulfils several functions in its sixty-seven separate occurrences. Its main function seems to be to alter obvious copying errors and to insert words which have clearly been omitted accidentally. The writer of Hand B is also concerned to correct spelling errors, particularly of the rather abstruse medical terms which occur on page 9 of the MS. Sixteen spelling corrections are made by Hand B throughout the play, nine of them on page 9. There are seventeen occasions when words are altered (for example, the alteration of "which" to "well" on page 4) and ten occasions when omitted words are inserted, usually simply to make sense of the sentence. There are four more substantial additions to the text, one of them (MS p.15; this edition, II, 62ff), as has been previously noted, a most unusual departure from the norm. Here, the scribe stops writing in the middle of a line, and Hand B takes over for three and a half lines of the speech, the two and a half lines of the following speech and the speech heading of the next speech. Then the scribe continues again. The implication of this is, of course, that the writer of Hand B was present while at least this part of the MS was being copied.

The other substantial additions are perhaps less startling. It is possible that the first example (the addition of "club for one" to Madam Button's indignant statement, "one may have one freind or soe, but to have 3 or 4" - MS. p.11; I, 355-56) was simply an omission by the scribe, but that on MS p.51 (IV, 105-6) is too long for such an explanation. Drybob, aloft on his ladder, calls to the absent Theodosia, "Now my deare Marygold of Love I come in to thy Armes." Hand B then adds a very appropriate development of the marigold image: "and thou shouldst open to me as that does to the sunne." This interpolation shows a development of Drybob's character by adding a typically Drybobbian conceit. The third of the substantial additions (MS p. 61, IV, 373-74) is to Theodosia's speech to Raymund. "Sir let me begg you will not dispute it further but be

gon," wrote the scribe. Hand B then adds, "makeing a bustle wll call my honour into question," an admirably succinct and direct statement, very much in character for Theodosia. In the 1671 version, however, this succinctness and directness is very clumsily diluted into: "if you should make more noise in this business, it might call my honour in question." It seems probable that the words were added to the MS in order to provide Theodosia with a sound reason for telling Raymund to go and the author forgot to make a note of the exact wording for the copy which eventually, after many alterations, was to go to the printer.

The interpolations by Hand B are scattered throughout the play. There are twenty-eight examples in Act I, ten on page 9, mostly small alterations and corrections, but with one addition of "aside" and the phrase "club for one". His pride in his medical knowledge is shown by the careful and numerous corrections to the spelling of medical terms in this act. In Act II, there are only four examples of Hand B, but one of these is the seven line interpolation discussed above, and another is the additional stage direction, "she imitates Drybob". Act III contains only two minor corrections, but Act IV shows twenty-three examples of Hand B. Since Act IV is so full of farce and stage business, it is not surprising that a large proportion of these (eleven of them) involve stage directions, but there are also the two more substantial additions to speeches by Drybob and Theodosia discussed above. In Act V, ten examples of relatively trivial alterations can be found.

The MS as a whole is much more concerned about details of staging than the published version of the play, and this is reflected in the high proportion of Hand B's alterations which involve stage directions. While some of them are obvious corrections (giving Theodosia a speech wrongly allocated to Lady Loveyouth on page 61, for example, or altering "Enter" to "Exit" on page 72), most point the way for the actors. Pages 54 and 55 of the MS (IV, 189ff) contain no fewer than seven additions by Hand B, every one directing the actor to speak "aside", "to La Loveyouth" or "to Theodosia". This scene in particular needs such clear pointers because of the differing states of knowledge of the characters; Oldpox and Drybob think that only Fraylety knows of their beating, Brisk is totally ignorant of the fact that Drybob and Oldpox were the victims of the drubbing he gave the "thieves" and is also covering up the fact that his "wound" is non-existent, and Raymund knows everything and is acting as a kind of stage manager. Consequently, Drybob, Oldpox and Brisk, each

having something to hide, indulge in "asides" to the audience, while Raymund in his capacity of ring master, gives instructions to particular people, in this case, first to Lady Loveyouth and then to Theodosia. Another example of the detailed care taken by Hand B is found on page 51 of the MS (IV, 110.1). The scribe had placed the stage direction, "Oldpox turnes Drybob off" opposite the beginning of Drybob's speech, thus:

Dry	Soe Soe hold a little now Drybob thou art as happy as a new Dub'd Knight is in seeing his Lady take place of her neighbours -	<table border="1" style="border-collapse: collapse; text-align: center;"> <tr> <td style="padding: 2px;">Oldpox turnes Drybob off</td> </tr> </table>	Oldpox turnes Drybob off
Oldpox turnes Drybob off			

The action involved was clearly misplaced but not crucially so; commonsense would have told the actors when to start the business. This reliance on the actors' commonsense was not enough for Hand B, however, so he deleted the directions as written and squeezed in "Oldp: turnes Drybob of" in the space opposite "place of her neighbours", beneath the now deleted scribal directions. A different kind of precision in providing guidance to the actors is found in Hand B's contribution on page 24 of the MS (II, 402). Theodosia, having decided to scorn the apparently unfaithful Raymund and being beset first by Oldpox and now by Drybob with his plagiarised and exaggerated courtliness, replies to Drybob in his own terms:

Sir you have conferr'd a favour on mee
that I cannot be worthy of though I
should Sacrafice all my endeavours to
merritt it.

If the general tone of exaggerated courtliness was insufficiently clear, then the word "Sacrafice", already (II, 108-09) strongly pointed by Drybob as a "witty" word worthy of note, should have given the clue as to the tone of this speech to the most obtuse actress. Hand B, however, was not content and so he spelt it out and, underneath the speech heading, "Theo:", he wrote "she imitates Drybob".

This concern with the correct staging of the play and the almost pedantic pride in the spelling of esoteric terms are both characteristic of the kind of alteration that one would expect the author of the play to make. The careful explanation of topical fashions and references

found in the glosses to the MS of The Sullen Lovers⁶ is also the kind of information that an author might provide for a patron who could not attend a performance of the play.⁷

6. For example, on page 30 of The Sullen Lovers MS there is a marginal note in Hand B opposite a reference to the weighing of carps, "experiments of Gresham Colledge", and on page 10, the term "Bully-Rock" is explained as "an affected name which the Hectors in the Townecall themselves by".
7. The Duke was aged 76 in 1668 when The Sullen Lovers MS was probably copied. We know from John Evelyn's Diary (18 April, 25 and 27 May, 1667) that the Duke and Duchess had visited London only a year previously; we know, too, that, according to Sir John Reresby (Memoirs, ed. A. Browning, Glasgow, 1936, p.75), the Duke was "very ingenious and present to himself". It is, however, unlikely that he would have managed to catch up with the latest slang or the state of the theatres in any detail. Peter Holland (The Ornament of Action: Text and Performance in Restoration Comedy, Cambridge, 1979, pp. 106, 113-14) has convincingly argued that "the act of reading /a play text in the Restoration period/ is to be a re-creation of the events of the stage All the evidence suggests that those who bought plays were fundamentally the same group as those who saw plays The action of reading can therefore be a re-creation of the stage performance since the reader knows the conventions of watching". This, he argues, explains the relatively sparse stage-directions in most published texts; knowing the actors' styles and idiosyncrasies well, the reader, even if he has not seen that play produced, can still visualise the action even without detailed stage directions. Holland does mention some editions (John Wilson's The Cheats, Tuke's 1671 revision of The Adventures of Five Hours, and the 1664 reprinting of Killigrew's The Prisoners and Claricilla) which added many more stage directions than usual possibly "in order to make the text even more of a record, a re-creation of what happened for the benefit of the reader ". What the reviser of the MS of The Humorists was seeking to do was something very similar; he was trying to help the reader to visualise the action of the play as clearly as possible. Who would be more likely to have this motive than the author, Thomas Shadwell?

That Shadwell had not only the motive but also the opportunity for revising the play is beyond doubt, even if the copying was done at Welbeck, the Duke's home, for Shadwell frequently tells us how welcome he was there.⁸ He also mentions in a letter⁹ that the Duke had seen and approved the play "before the Sting was taken out". However, the problem of actually proving that Hand B is Shadwell's own hand is more difficult, being complicated by the fact that the only extant examples of handwriting known to be Shadwell's date from 1687. To complicate matters further, they all (including the three samples used here: a letter of 1687 to Henry Cavendish, Duke of Newcastle, the son of Shadwell's patron;¹⁰ Shadwell's Will, written in 1690; and an angry letter to the Earl of Dorset written in 1691) either mention his violent fits of gout or show other signs of age and infirmity. However, even allowing for the inevitable changes produced by time and illness between 1669 (when The Humorists was probably copied) and 1687, it is still possible to see similarities between the early and late examples.

Evidence of spelling is again suggestive without being at all conclusive. It is clear from Shadwell's spelling of "extremely" in 1687 (extreamely) and 1690 (extreamly) that consistency in spelling was not his strongest point, but all examples of Shadwell's writing show the conservative tendency in spelling already noted in Hand B. With such a small sample, it is difficult to find many unusual spellings occurring in both groups, but the spellings "heare" and "soe" and the common abbreviation "wth" occur in The Humorists and in the 1687 letter. There is also a similar (though not entirely consistent) habit of retaining the e in certain present participles, such as "liveing" and "makeing" in The Humorists and "haveing" and "revokeing" in the Will. Punctuation in the later examples is variable as it is in Hand B; the Will in particular is punctuated very erratically, though the letters show a fairly consistent use of the full-stop.

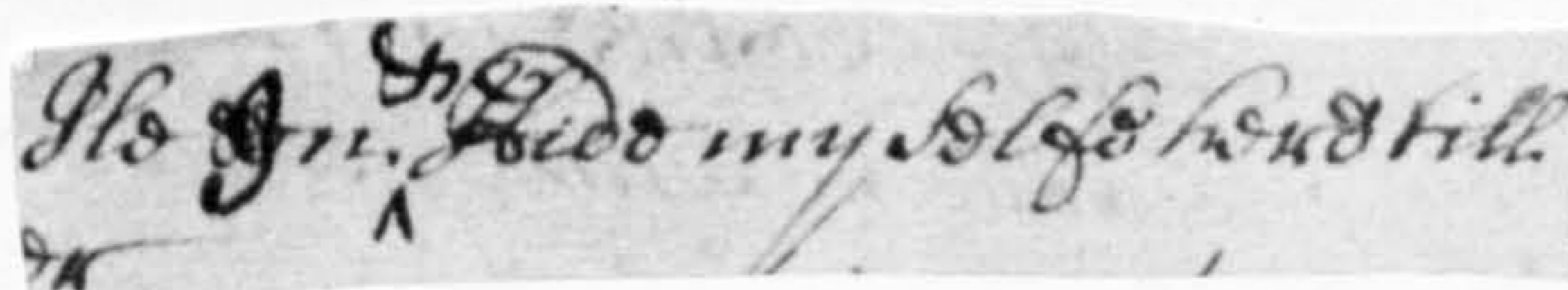


Figure 6: The Humorists, page 60.

8. Dedication to The Libertine, Summers, III, p.19; Dedication to Epsom Wells, Summers, II, p.102; Dedication to The Virtuoso, Summers, III, p.101.
9. See above, page 76.
10. For an account of this letter see TLS, 23rd October 1930, p.866.

What is extremely significant is the unusual backward leaning ampersand which occurs in Hand B (Figure 6) and in all three samples of Shadwell's hand (figures 7, 8 and 9). The almost identical angles of inclination suggest very strongly that they are by the same hand.

in 1708
 Item I doe by these presents constitute and appoint
 my dearly beloved wife Ann & Daughter of the
 Gibbs late of Norwich deceased executor and publick
 notary my Executrix of my last will and testament
 Above declared. to whom I give and bequeath
 my lease of two tenements situate in London in the
 Garden alias Salisbury Court in London my house
 as also my rent of purchased of y^e Lady Avenant
 and Mrs Cave Underhill issuing out of y^e Duchy
 profits of the sayd Theatre: viz out of y^e sayd
 Payments to Cave Underhill several proportions
 of Rent for y^e sayd Theatre Item I give and bequeath
 to myd Executrix all money and residue of money

Figure 7: Extract from Shadwell's Will.

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my D

London Jan 31 - 87

Had I been able to have putt pen to paper since the receipt of yr Graces noble present not to have returned my humble thanks for it had been ingratitude in mee not to have been pardoned. But I hope yr Grace has a better opinion of mee. I was yt day yr servant came to mee layd up wth a fitt of the Gout soe violent that this is ye first day I have come out of bed since. And this is the first day I have been able to write. I give yr Grace my most humble thanks for ye present and all the rest of yr noble favours to mee and I am sure I shall always be yr Graces most gratefull and faithfull servant. I am extremely for yr Graces want of health and I am sure if my wishes or prayers could procure ye should enjoy as much health & prosperity as any man is capable of enjoying. I am very sure noe man wishes yr health content and long life more heartily than my self. I am very much troubled to heare of any division or disorder in yr Family soe I am sure ought by the Law of God man and nature to be directed and governd by yr Grace nor can wish to have one wiser or more tender of them to performe that office. I am well assured of yr Grace if a man of yr judgement & of yr honour that ye will not bee in the wrong. I can not nor is fitt for mee to looke into ye secret causes from whence this disorder springe but I hope God will in a short time putt an end to it. and yr my Lady Datchet who has ever been held a wise woman will have wisdom enough to find yr it is fitt for her to submit to yr Graces in all affaires what soever I am most sincerely

my D
yr Graces
most gratefull &
faithfull servant
Tho Shadwell

Figure 8: Shadwell's letter of 1687.

My D

I wroth a complaint to y^e p^r against y^e play
 th^e governest and again I renew it and finally
 beca if y^e Lov had any favour for y^e right
 once on it by commanding that y^e I should
 I might have had it acted in Roman
 acted. I would have had it acted in Roman
 liberty and then all a month to have covered
 verripts My Harry would have acted y^e
 that out Tho I have not had a great sight
 heard mee of and saye see will trouble
 (i) n. m. y^e side upon about y^e play. I beseech
 y^e my D be pleas'd to favour the Author
 and mee. they have putt Shakespears play
 before ours and this day a play of Drydens
 is read. I them and that is to be acted before
 ours too. I never was so much concern'd in
 any thing in my life as to see such surpris
 at ill usage where I devote some best good
 may pardon mee that I putt y^e in mind
 of this once more for this is y^e only favour
 to right

Chelms Jan 13
91

My D

I am most obliged
 humble servant
 Tho Shadwell

Mr Corling knows this
 have been provided by y^e y^e predecessors and I
 have twice his hand against mee in a contest
 between our town and mee twice.

Figure 9: Shadwell's letter to the Earl of Dorset, 1691.

The handwriting in the later examples flows much more than Hand B, having far fewer hiatuses, but as with Hand B, hiatuses after the letters i and s are very common. Similarities between the capital letters of Hand B and Shadwell are best shown in the latest of the examples, the letter to Dorset (Figure 9), where majuscule C, D, I, L, M and T all occur, and all show marked similarities to those in The Humorists.

C, for example, has the same loop at the top and curved extension of the down-stroke below the line; I has similar double loops, and so on.

The minuscules show some obvious differences, notably in the form of the e, where the secretary hand e so common in Hand B has disappeared completely apart from *two* examples (Figure 9 i), when Shadwell, obviously very angry, reverted to an earlier form. These *two* example, taken with the similarly isolated example of modern e in Hand B (Figure 10), provides the link we need between the two hands. Small d also appears from the 1687 letter and the Will to have changed considerably; the looped d, which is rare in Hand B, has become the normal form of the letter, especially in initial and medial positions; terminal d has developed a more elaborate curl to its stem. However, in the 1691 letter, Shadwell has again reverted to the earlier form of d, with the curled ascender reserved for the d in his signature. The secretary

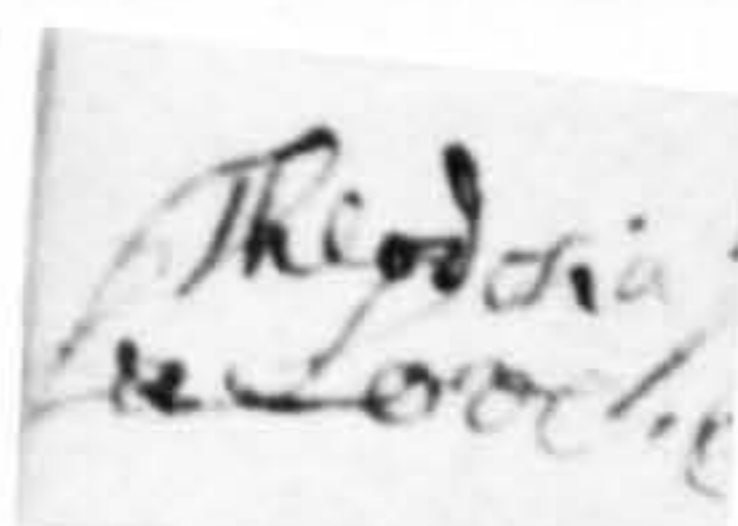


Figure 10: The Humorists, page 61.

hand t, with the bar beginning at the base of the ascender and either forming the connection with the next letter or, terminally, almost forming an inter-word connection, is another early form common to Hand B and to Shadwell, as is the long Roman s. A characteristic of Shadwell's signature is the tall h which follows the initial T and this is also present on the Title Page of The Sullen Lovers (Figure 3). Comparison of the word "of", which occurs several times in both groups, reveals a strong similarity, the only change being the omission in later examples of the rather affected droop given to the bar of the f. Examples of all other minuscule forms in Hand B occur at least once in a similar form in the samples of Shadwell's authenticated hand.

The similarities in the minuscule letters, the fact that there are no inexplicable differences between the early and the late examples, the marked similarity of the capital letters and the recurrence of the quite eccentric leaning ampersand suggest very strongly that Hand B is indeed Shadwell's own.

This has an important bearing on the authority of the manuscript as copy-text for this edition of The Humorists. It would have been a clear choice as copy-text even without the revisions since it is the only extant version of the play before it was censored and is therefore

closer to Shadwell's intentions than any of the published versions. The identification of Hand B as the author's suggests that this manuscript is more than an early draft of the play, since he would scarcely waste time on trivial alterations to something that he intended to change drastically later. It also proves that not only did the author carefully revise at least a quarter of the play (and quite possibly considerably more), but that, judging by his contribution as scribe on page 15 of the manuscript, he was present while it was being copied and was therefore available to explain obscurities and illegibilities to the scribe. This gives the manuscript very strong authority when it is at variance with the published edition, and almost absolute authority for those pages revised by Shadwell. The presence of Shadwell's hand also has implications for the choice of accidentals in this edition; it is clearly necessary to punctuate very lightly and conservatively and to resist the temptation to follow the accidentals of the First Edition.

Note on practice in the present edition.

The text is based on the manuscript of The Humorists in the Portland Collection at the University of Nottingham (pressmark: PW v 33). The edition is a conservative one, the few substantive alterations (usually corrections of obvious errors) being noted at the foot of the text page and in the Critical Apparatus; where necessary, the alteration is discussed in the Commentary. I have not distinguished the additions and alterations by Hand B in the text, but they are noted in the Commentary.

Because the punctuation in the manuscript is so inconsistent, I have added punctuation where the sense would not otherwise be clear and noted the addition in the Critical Apparatus. However, I have silently corrected missing or faulty punctuation at the end of a complete sentence. The following alterations have also been made in the text, silently unless of particular interest:

- i) "i" and "j", "u" and "v", "w" and "vv", "ff" for "F" and "long s" for "s" except where it is used as a capital, conform to modern usage; minuscule "u" and "a" are occasionally confused and I have transcribed them according to modern usage. I have transcribed "yow" and "you" as "you" throughout;
- ii) abbreviations, apart from "M^r" and "M^{rs}", are expanded; I have transcribed "-cōn" as "-tion" and "S^ε" and "S^r" as "Sir" throughout (S.A.Tannenbaum, The Handwriting of the Renaissance, New York, 1967, p.134, having provided an example of "ε" very similar to that found frequently in the MS, states that "this suspended r, when it is a mark of abbreviation, stands for either ar, er, ir, or, or ur" and G.Dawson and L. Kennedy-Skipton, Elizabethan Handwriting 1500 -1650, 1968, pp.20,38,58,100, support the view that this sign of abbreviation serves a multiplicity of purposes; certainly in the MS we see it used in Master, Mistress, Honour, over, and pretend as well as in Sir);
- iii) initial capitalisation is introduced where necessary;
- iv) Dawson and Kennedy-Skipton (op.cit., p.23) state that "a problem that has to be faced by the transcriber of any handwriting from the late fifteenth century to the late eighteenth is the treatment of certain initial letters. These are the letters of which the capitals and the minuscules are formed in the same way and differ only in size.... The problem arises when capital and minuscule vary only a little in size, or do not vary at all." The problem (particularly with letters "c", "k", "y",

"l" in one of its forms, and "s" in one of its forms) is aggravated in the MS of The Humorists by the fact that the scribe uses initial capitals with little or no consistency (he uses, for example, "a" or "A" quite arbitrarily for the indirect article). Consequently, I have had to transcribe some initial letters in an arbitrary way, using size as the main criterion;

- v) names of characters are regularised throughout, using the form that Shadwell adopts by the end of the play (see Commentary for details);
- vi) in all speech headings, the names of characters are given in full, regularised, and in capitals;
- vii) I have made no attempt to follow the lineation of the manuscript prose. I have ignored marks used as line-fillers and other marks which seem to be otiose (on the principle stated by L.C.Hector, The Handwriting of English Documents, 1966, p.38: "It would probably not be far wrong to describe as otiose any mark in such a document [i.e. one written entirely in English] which does not obviously replace letters necessary to the sense."). Consequently, apostrophes (which are irregular both in their occurrence and in their placing in the MS) are transcribed only when they signal a missing letter. Scribal alterations (i.e. where the scribe has corrected his own error) are noted only where they seem to be of particular interest; authorial alterations are, of course, noted in the Commentary;
- viii) I have regularised stage directions and adopted a policy for placing them which is both consistent and in keeping with the spirit of their situation in the manuscript, where, although they occur in margins or, in the case of "aside", at the end of speeches, there is evidence of care in placing them.

THE HUMORISTS

Act the first

Enter OLDPOX in A nightgowne and Capp

OLDPOX Oh this Surgeon, this damnd Surgeon, will this villanous Quack never come to me. Oh this Plaister on my Neck, it gnawes more then Aqua-fortis: oh this abominable Rascall has mistaken sure; and given me the same Caustick he applyed to my shinns when they were opened last.

Enter MRS CURTEOUS

5 CURTEOUS Goodmorrow sweete Mr Oldpox.

OLDPOX Goodmorrow Mrs Curteous

CURTEOUS How does the paine in your head.

OLDPOX Oh, I am on the Rack. Noe Primitive Christian under Dioclesian ever suffered soe much as I doe under this Rascall, This villaine that like A
10 Hangman, destroyes mankinde and has the Law for 't: Oh Abominable Quacks that devour more then all the diseases would doe, were they let alone, which they pretend to Cure.

CURTEOUS Goodluck will hee never make an end of this affaيرة. I protest hee is A very dilatory person.

15 OLDPOX Confound him: hee is soe farr from Contributing to my cure: That hee him selfe is A disease to mee worse then an Inveterate pox with all the Symptomes that attend it.

CURTEOUS Really Sir I am apt to beleive hee is noe better then hee should bee.

OLDPOX Oh, my Neck and Shoulders, hee has given me a plaister of fire and
20 Brimstone, it Torments me more then a Katherine-wheele or *Saint Laurences* Gridiron would doe. Oh, I shall noe sooner get loose from this insatiate blood-sucker then A Gentleman that has involved himselfe in Mortgages can from an Inhumane Citty-Scrivner.

CURTEOUS Truly Sir I wonder att it, hee is accounted a very able man.

25 OLDPOX Curse on 'em all they are A Corporation of Rascalls that suport each other, and though they never agree amonge themselves, unite against all man-kind. Besides, may bee they can cutt cornes, draw teeth, make a man spew that has Eat too much, whirl his finger in his Throte will doe; or Ease him by A Glister which every Nurskeeper can doe, or perhaps the best of em can cure
30 A little Surfett of Cucumbers, But for Chronicall diseases they know noething but to get money of the Patient and perhaps hinder nature from doeing that, which she should doe without them.

CURTEOUS Ay, but Sir hee is a Frenchman and who soe fitt to cure the French disease as A Frenchman.

35 OLDPOX Yes as one poison expells another, but if this Rogue should cure me he
can cure me of noething but what hee has given me himselfe, twas noething
when I put myselfe into his hands, he has brought it to what it is, And I think I
must deale with him as they doe that are bitten with a viper, Crush the Rogues
head and apply it to the part, for if I do not kill him hee'l bee the death of mee

40 CURTEOUS It may bee Sir hee favours the disease for Country sake.

OLDPOX A Curse on these french Cheates, they begin to bee as Rife amongst
us as their Countrey disease and doe almost as much mischeife too, noe Corner
without French Taylors, Weavors, Milliners, Strongwater-men, Perfumers
and Surgeons. But must I bee such A Fantastick Sott as to bee cheated by em,
45 could not I make use of my owne Country men that are famous all over the
world for Cheateing one another.

CURTEOUS I am heartily Sorry Sir for you could not have been ill in soe
unseasonable A time.

OLDPOX Oh, why Mrs Curteous what's the matter.

50 CURTEOUS Doe you think hee could not mend you, and patch you up to hold
together a little for the Present.

OLDPOX Why Mrs Curteous, oh death what's this I feele.

CURTEOUS I was with Mrs Stricker the Merchants wife this morning to sell
some of my Little French toyes as fanns, Points that had been worne A Little,
55 and Jessamine Gloves, But cheifely A maid of Honnours old Gowne that
fitted her to A haire and A delicate white Montou, but A paire of the Neatest
little Shoes that had been worne two or three dayes by A Countesse that
Bewicht the very heart of her.

OLDPOX Well and how does my deare Stricker, does she not desire to see mee
60 poore heart. Oh, what A twinge was that.

CURTEOUS Shee does most Impatiently waite the good houre that she may steale
from her Husband and give you a meeteing att the white heart att Hammer
Smith.

OLDPOX Alas deare Soule I know shee Loves me Intirely. Oh: oh.

65 CURTEOUS Now Sir if this Monseir Quack could patch you up as I said for A
Little while for the present necessityes of Mrs Striker who does most furiously
Expect an Assignation.

OLDPOX Deare Mrs Curteous you doe eternally oblidge me. I will not faile to
waite upon Mrs Striker. Oh, will this Dogg Surgeon never come. But as I
70 was a-saying I will not faile to meet her and upon my soule to doe her all the

56. Montou] MS has "Mouton" in Shadwell's hand.

Civill offices I can, for she is A person of much worth and honor.

CURTEOUS But Sir I feare you may doe her harme in this condition.

OLDPOX Noe noe alas, harme, why the venome of the disease is gone, all gone,
 this is only a little sharpe humour, A Rheume, a Rheume, A very Rheume,
 75 noething else.

CURTEOUS Noe more but that.

OLDPOX Oh, noe, noe more, poore heart I cannot hurt her; can A woeman
 gett the Gout of a man. This is noe worse, a Rheume, a Rheume.

CURTEOUS Truely I hope soe.

80 OLDPOX Why you can tell, if you please to consider that I cannot hurt a woeman.

CURTEOUS Nay pish, fye, Mr Oldpox, ha, ha, ha, an't you ashamed. I protest
 you make me Blush.

OLDPOX Oh my shin, tis there; now sweete Mrs Curteous sit downe and doe
 me the favour to chafe it a Little.

She sitts and Rubbs his shin and he makes many scurvy faces

85 CURTEOUS Withall my heart Sir. Good lack this Rheume is very violent but I
 can tell you better newes then all this. I was att my Ladie Loveyouths, the
 widdowes to sell some of my little Commodities and it seemes you have been
 there.

OLDPOX Yes Yes I have been there: - oh prethee chafe it A little harder, Soe,
 90 Soe, - but has she an Inclination to mee.

CURTEOUS She sayes you are the hansomest and the best bred Gentleman
 aboute the Towne.

OLDPOX Ha: ha, I did imagine as much but I am in Love with her Neece
 Theodosia, besides I have discovered much kindness from Mrs Fraylety her
 95 Aunts Chambermaid.

Enter RAYMUND.

RAYMUND Ha, ha, ha, this is pleasant i faith; this Itinerant Haberdasher of
 small wares is A Ranger of the game, A very Baud Erant - chafeing of his
 shins too, ha, ha, ha, but how could I think any of that profession could be
 otherwise, procureing Lyes soe in their way they can not avoid it.

100 OLDPOX She is a most delicate person, I love her infinitely and I beleive she has
 noe unkindnesse for me.

RAYMUND Ah brave Oldpox dost thou hold up thy humour still, art thou still
 in love with all woemen.

OLDPOX Faith Raymund I can not but have an affection nay A veneration for
 105 the whole sex, yet.

RAYMUND Ile sweare all woemen ought to beleive thou Lov'st e'm for thou hast suffered more for em then all Knights-Erants in Romances ever did. Ile say that for thee, And thou hast as much passive valour as to Pill and Bolus as any man in Christnedome.

110 CURTEOUS It shews him to be a person of much Generosity and Honor.

OLDPOX Perhapps there is not a truer Lover of the sex then my selfe among mankinde - oh my shoulders.

RAYMUND Thou has reason, witness that twinge else. Well certainly soe much Love and pox never mett together in one man since the Creation.

115 Nor faith doe I know which is the more tolerable disease of the two.

OLDPOX Prethee Raymund noe more of this Rayllery.

CURTEOUS Doe not scandalize Mr Oldpox soe, the venome of his disease is all gone, this is but A Rheume, a meere Rhume.

RAYMUND Why thou villaine, Oldpox wilt thou never leave wheadleing
120 woemen thus.

OLDPOX Preethee leave of, I tell thee tis noe more.

RAYMUND Why what Impudence is this, if thou goest on in these Principles thou art not fitt to goe loose, I will have a Redd Cross set upon thy doore - why doe not I know thou hast taken Bushells of Pills and Boluses enough to

125 Purge all the Corporations in the kings Dominions.

OLDPOX You make good use of your time to gett drunck soe soone in a morning.

RAYMUND Hast not thou raised the price of Salsaparilla and Gujacum all over the Towne, the Drugsters are very ungratefull fellowes if they doe not give
130 the A Pension for the good thou hast done to their Trade.

OLDPOX Minde him not Mrs Curteous, hees drunk Leudly drunk.

CURTEOUS I protest hee's the least of my thoughts.

RAYMUND Why thou sott dost thou talke of Love and say thou hast noe Pox, why I will not give six Months purchase for an Estate dureing the Terme of
135 thy Naturall nose, I shall live to heare thee snuffle worse then A Scotch Bagpipe that has gott A flaw in the Bellows.

OLDPOX Let him alone, let him alone, this is a way hee has with him.

CURTEOUS Hee's a very uncivell man lett mee tell you that.

RAYMUND Why has not thou for these Seaven Yeares observed the Seasons
140 like the Swallow or the Cuckoe, with them Stirest abroad in the Summer and with them retirest in the Winter.

OLDPOX You are merry Sir.

RAYMUND What neede a man ever Read Wing, Lilly or Gadbury that is acquainted with thee when thy body is A better Almanack then the best of
145 Theirs. If I had thee to hand up in my Chamber I should neede noe weather-

glasse to tell me the certainty of the weather.

OLDPOX Good Mr Raymund for all your Rayllery perhaps I am happy in the affection of as many fine woemen as any Younge Gentleman in this Towne.

150 CURTEOUS Yes Sir more then ever you are like to bee I'de have you know.

RAYMUND Has hee your affection.

CURTEOUS May bee hee has, what then.

RAYMUND Then doe I envy him as you would doe one of your profession whom you saw palted with stinking Fish or Rotten Eggs, or Chastised by Beadle att
155 the fag end of a Cart.

CURTEOUS Out upon thee for an uncivell fellow, of my Profession.

OLDPOX For my sake beare with him for I intend to make him an Instrument in my Love to one of his Kinswoemen.

CURTEOUS For your sake I may doe much, but of my Profession quoth hee.

160 OLDPOX Nay sweete Mrs Curteous.

CURTEOUS I have done, I have done.

OLDPOX Prethee Raymund noe more of this, let the world Judge whether I have not enjoyed as many fine woemen as another.

RAYMUND Fye Oldpox, why this to your freind. You enjoy, why you have
165 not above Five Months in the Yeare to see em in and then you cannot consume your strength, that is your time for getting of it, who are faine to toyle in the Summer, like the Ant, to make provision for the Tedious Winter.

CURTEOUS Of my profession quoth he, did hee talke of my profession, tis more honourable then he imagines.

170 OLDPOX Pray hold if you Love mee.

RAYMUND Thou art a kinde of vegetable that peepst out thy head att the Comeing of the Spring and Shrinkest it in againe att the approach of the Winter - while wee that drink Burgundy, like Bay trees are greene and flourish all the Yeare.

175 OLDPOX Why hast thou the Confidence to compare wine to Beauty.

CURTEOUS Ay I thought what A proper man you were.

OLDPOX Wine, that makes you sweld like Trumpeters with Pimpled faces and Eyes stareing like Piggs halfe Roasted, prominent Bellies, Perisht Lungs, Tainted breaths, parcht Livers, decayed Nerves, perpetuall Feavours, Dropsies,
180 Gouts, Palsies and a Complication of more diseases then you drink healths.

RAYMUND I see by very much Pox thou hast attained to A little Skill in Physick, but with what ease can I returne upon thee, Weamen that bring you to Sore Eyes, weakned Hamms, Sciatikas, falling Noses and Rhumes, Old Pox.

CURTEOUS Now out upon you for A base man to Revile woemen thus. .

185 RAYMUND But then wine the Bond of humane Society that makes us free
as absolute Princes, Rich without Covetuousness, merry, valiant, witty,
Generous and wise without alay, that Inspires us farr above the Levell of.
Humane thoughts and affords us diviner Raptures then the Deityes of old did
to their Prophets in their Extacies.

190 OLDPOX But then Beauty, heavens Brightest Image, the thing which all the
world desires and fights for, the spurr to honour and all Glorious actions
without which noe Dominion would have been Prized, or Hero heard of,
the most Gentle, sweete, delicate, soft thing.

CURTEOUS Oh deare Mr Oldpox -

She clapps OLDPOX on the shoulders

195 goe thy wayes thou art a sweete man.

OLDPOX Oh death, what have you done. You have Muredred mee, oh you
have struck me Just upon A Callous Node. D'e think I have a body of Iron.

CURTEOUS Sir I Begg your pardon, I had quite forgott it, this Rheume is very
violent.

200 OLDPOX Oh, oh.

RAYMUND The most sweete, delicate, Gentle, soft thing - goe on Oldpox.

OLDPOX The most delicate, sweete, gentle, soft - oh Devill what doe I endure.

Enter PULLIN the French Surgeon.

PULLIN Good morré good morré.

OLDPOX Oh, oh.

205 PULLIN Tis ver well, com to aur business, ve vill proceed to de operation.

OLDPOX Oh my Neck and Shoulders.

PULLIN Yes yes I vas ver well assure of dat; it vil putte you to de paine Indeed
but if der be such ting in England for draw den I am noe Syrigin indeed.

OLDPOX Oh, you damned Eternall Son of a whore Quack.

210 PULLIN Cacque morbleau, vat is Cacque. I know ver wel vat is son for a whore
but vat is Cacque verte bleu I can noe telle.

RAYMUND Tis a certaine Rascall that cheates a man both of his money and
his health.

OLDPOX Just such a Rascall as you are.

215 PULLIN Begar, you are mistake, Cacque is noe french vard, it is for de dam
Syrigin English. Mais vat is de matre vid you.

RAYMUND Damnd English Surgeon, why you Impudent villaine did not you
when you came first into England Ride upon a milch Asse and did not you
mantaine yourselfe by selling her milke to People in Consumptions till you sett

220 .. up for an abominable Barber, that for the Damnd Roughness of your hands
 and the filthy Noysomeness of your breath could get noe Customers and then
 were faine to sett up with six penyworth of Diacolum and a Collection of
 Rotten Pippins and pretended only the cure of broken heads and had you any
 other Customers for A yeare togeather then the Cudgell players of Moore
 225 feilds, or now and then A drawer that was wounded with A quart pott.

PULLIN I am amaze, vat is de buisnesse.

CURTEOUS Sir I must make bold to take my Leave.

OLDPOX Your Servant sweete Mrs Curteous; present my Service to Theodosia
 and pray forgett not to commend me often for some thing or other, as for my
 230 Youth and health, ~~and~~ let her know I have A passion for her, you understand
 me.

CURTEOUS Feare it not Sir -

Exit MRS CURTEOUS

PULLIN Vel, vel, you make de Jest of mee.

RAYMUND Was not the next thing you arived att the inestimable Secret of
 235 Brimston and Butter for the Cure of the Itch and had you any one Receipt
 more.

PULLIN Is ver well indeed Matré Oldpox I am come here to be abuse.

OLDPOX Why have you the Impudence to deny this good Mounseir Pullin,
 doe not I remember when you first sett up for the Cure of this disease you
 240 pretend to, with only two pound of Turpentine, a little China, a few hermo-
 dactyles, a pound or two of Salia-perilla and guiacum, two Glyster-baggs and
 one Seringe. Could all thy wealth arrive att more matterialls then these.

RAYMUND I must confesse, since you have learnt some little Experience by
 Marrying an unsound English Strumpett that was Peppred by some of your
 245 Embassadors foot-men. She by the many courses she hath run through has
 taught you something.

PULLIN Testè bleau dat I should be dus affronté.

RAYMUND If you had been good for any thing there were diseases enough in
 your owne Country to mantaine you without comeing to us with A pox to you.

250 PULLIN O Jerny vat is dis. I have cure ten Tousand Gentlemen of de Clappe
 in Parris, and to be abuse.

OLDPOX Am I not oblided to you then that you would not Cure one in
 England, for Raymund, now there is not A woeman here I confess to you hee
 has not wholey Cured mee, but on my Consience I can doe A woeman noe
 255 hurt.

PULLIN I am assure dat all de operatours for de Clappe in England can noe doe soe much as I have doe to Cure you.

RAYMUND Why, hast not thou been longer in Cureing him then A Chancery Suite has been depending.

260 OLDPOX Did not I put my selfe in to your hands when it was first A Ghonorhea virulenta, did not you by your damnd french tricks, your Stiptick Injections and your Turpentine Glysters suffer me to bee chordee, to come to Caruncles, to the Phymasis, caries pubis, bubones, herniae.

RAYMUND Nay have you not driven Pox out of the open feild where hee might
265 have been easily conquered, into his strong holds and Garrisons.

PULLIN Ver well, ver well.

OLDPOX Is there any one Symptom which I have not had, oh - have I not had your Carbuncula, Achrochordones, Myrmecii, Thymi, all Sorts of ulcers Superficiall and profound, Callous, canserous, Fistulous.

270 RAYMUND Hey brave Oldpox thou hast Termes Enough to set up two reasonable Mountebancks.

OLDPOX Have I not had your Pustulae Crustatae and Sine-Crustis verucae, Cristae, Toplii, ossis, caries, chyronia, Telephia, Phagadenia, disepulotica.

RAYMUND What art thou goeing to Raise the Devill with these hard words.

275 PULLIN Vell and have I noe cure all dese, have I noe give you de Sweate not in A dam English Tubb or Hot-house, butte I have taught you to sweate in de Cradle and vid Spirit of vine in de paper Lanthorne a la fransois.

OLDPOX And has all this done anything but driven him into his winter Quarters where hee domineers as much as Ever, oh, I have him here.

280 RAYMUND You have given him so many Boluses in leafe-Gold that the Loath-somenesse of em has made his Stomach turne att A Twenty Shilling peice and that's the reason hee never carryes any in his Pockett.

OLDPOX Doe you heare that, Rascall.

RAYMUND Nay, you have given him the unction and hee has Salivated soe
285 often that hee has scarce any Teeth, haire or Nayles left, hee has had the Milke diet soe often to that hee is Transformed into the very nature of A Bull Calfe.

OLDPOX Oh, I will not endure your Plaister any longer, there tis, I have been cheated enough by you but Ile bilk your Cribbach for you.

PULLIN But assure de Law will give de Remedé.

290 OLDPOX And thatthou mayest be curst sufficiently for this mayst thou bee as longe in Law as I have been in Physick.

269 canserous] MS has "causerous"

RAYMUND Prethee curse him to purpose, may he be choaked with Boluses,
Drowned in diet drink or smother'd in a Privie house that hee may dye by
that Excrement by which he lived.

295 PULLIN Diable, noe Curse, mee, give de malediction to de dam whore.

OLDPOX Oh Impudence. I protest to you Raymund she is as Pretty A Civill
Younge Lady and betweene you and I a person of honnour.

RAYMUND (aside) She was a very Pocky Person of Honnour.

OLDPOX And on my consience and soule lov'd me as passionatly as any young
300 Lady in England.

RAYMUND Besides if she were a whore her calling is to give it but yours to
cure it.

OLDPOX Shall I suffer soe Excellent, soe vertuous a person to bee traduced by
your foule mouth You Rascall. Get you gon you Dogg. (beates him)

305 PULLIN Oh vat is dis, Elpe, Elpe. (hee runs) Vel vel dere is de Law for doe me
Justice.

Exit PULLIN

Enter A footeman

FOOTEMAN Sir here's a Lady alighted out of A Coach and comeing up hither.

OLDPOX Slife a Lady, give me my Hatt and Peruke, quick quick, quick
prethee Raymund helpe me quickly thæt I may appeare well before her.

310 RAYMUND If thou canst appeare noe better then thow art shee'l not like thee
very well.

OLDPOX Soe soe you say I am not in favour with the Ladies.

Enter MRS BUTTON

BUTTON Your humble servant sweete Mr Oldpox. Good lack have you a
Stranger with you, I protest if I had knowne it I would not have beenesoe
315 bold.

RAYMUND *Though* I am A stranger Maddam, I am ready to be as well
acquainted with you as you please.

OLDPOX Sweete Maddam stay, this is A freind of mine You may trust - You
see Raymund alas I am noebody with the Ladies, noe not I. This is a Person of
320 Honnour.

RAYMUND Noe doubt on't.

BUTTON Sir I beseech you misconstrue not my Inocent intentions for I heard
that Mr Oldpox was not well or I had not seene him.

OLDPOX If I were not I should be oblidge to my distemper though it were

325 the Gout and be very loath to part with it and bee deprived of the honour
of seeing you, but I am very well.

RAYMUND Thou art a Loveing Soule.

Enter MRS TRIM

TRIM Your Servant Sweete Mr Oldpox, I heard you were not well.

RAYMUND Another, they flock aboute this fellow, as Ravens doe aboute A

330 Sick-man for the Reversion of Carrion.

BUTTON (to Oldpox) How came she here. Your Servant Maddam Trim.

TRIM Your Servant Maddam Button.

RAYMUND takes BUTTON aside

OLDPOX Deare Maddam you Infinitly oblidge me but I am soe well that I
intended to come and kisse your hands.

335 TRIM But how came Maddam Button here.

OLDPOX Ile tell you. (aside) Oh, oh.

RAYMUND I beseech you doe me the favour to tell me who she is. I have A
particular reason for it.

BUTTON You see she is indifferent handsome, but her Father is but A Hackney

340 Coachman and though you see her very fine now within this two yeares she
went in Bombazeene and Parragon. The truth is she has an ill reputation,
tis noe credit for any one to be acquainted with her.

RAYMUND (aside) This is pleasant.

BUTTON Maddam Trim tis an Age since I saw you.

345 TRIM I think the last time was in the Mulbury Garden.

OLDPOX Ha Raymund I have noe Kindness from the Ladies - oh my shoulders
- noe I have noe kindnesse from the Ladies. This is A person of Quality too
Ile assure you. But really Maddam Button this is such a favour.

RAYMUND Pray Maddam let mee Begg the favour of you to know who that

350 Ladie is.

TRIM Why she is the Daughter of A Buttonmaker but she has A very good
freind by whom they say she has had a Childe, for my part I don't care for
being seene in her company, that's the truth on't.

BUTTON Truely Mr Oldpox if it were not in your Chamber I should soone

355 leave her company. What, I confesse one may have one freind or soe, but to
have three or four club for one, I scorne her she is below me, a woeman
that has A care of her reputation should not bee seene in her company.

RAYMUND I see there are Punctilios of Honour among whores as well as Hectors.

TRIM Oh, Mr Oldpox I did not shew you my new Pendants, pray looke on

360 .em, Ile assure you they are Right.

357 MS omits "has"

OLDPOX They are very bright indeed but soe much outshined by your faire Eyes.

BUTTON Well remembred, I had forgott to shew you my Diamond Ringe, looke here Sir.

365 OLDPOX Tis very Glorious indeede.

TRIM My Necklace to is Orientall Ile assure you.

BUTTON Is not this a very pretty Lockett.

TRIM Let me see whats A Clock. Just Eleaven.

BUTTON Hnm, tis A quarter past by mine.

370 RAYMUND Soe, Soe wee shall have an Inventory of all their goods.

• OLDFOX Noe, noe I have noe favour from the Ladies I, I have but five Months in the Yeare to see them in, not I.

TRIM But pray Maddam Button how doe you like my new pointe here.

BUTTON Why truely I think I have as good a one att home, but pray Maddam

375 Trim what doe you think of this Petticoate.

TRIM Truely I love to speake my minde, I don't like it att all.

BUTTON Well, well, tis noe matter as long as one does.

RAYMUND Who's that one Oldpox.

Hee Joggs him on the Arme

OLDPOX Slife you hurt my Arme - but that one is I man, that thou shouldst
380 not finde it.

TRIM Oh but Mr Oldpox when will you come and see my house. I have furnished my damask Roome very Nobley and I have the delicatst white Sattin Bedd.

OLDPOX Maddam Ile waite upon you.

385 BUTTON Did I shew you my large pair of Silver Candle-sticks Guilt.

OLDPOX Yes Maddam.

TRIM Oh but you never saw my Philigrine Caudle Cupp.

RAYMUND Hey they use Oldpox as if they were bidding for him by Candles
End.

390 BUTTON Good lack I eat A pound and halfe of Cherries this morning cost mee Twenty shillings, make me soe Sick.

OLDPOX I protest I am sorry for't.

TRIM O Lord Sir I have had such A disaster, my Coachman was struck by one of my Coachhorses and is not able to drive me that I am forced to be driven by
395 my Footeman, And really I am soe fearefull.

BUTTON Ay Ay there are some that could keepe Coaches too if they doe as others doe Maddam Trim, let me tell you that.

TRIM I doe not know but I beleive Maddam Button - they would if they could.

400 RAYMUND These wenches are pretty well laid in for Button-makers And Hackney Coachmens Daughters - what bountifull Coxcombs are the whore-masters of this Age; but they are good Common-wealths-men to keepe woemen for honnest Gentlemen that are Younger Brothers that can't do't for themselves.

405 BUTTON Mr Oldpox I must take my leave of you, I am goeing to the Exchange.

OLDPOX Will you make me unhappy.

TRIM I am goeing that way, Ile Carry you in my Coach.

BUTTON Noe I thank you Maddam, I have A Coach waites below, A Coach with A Coronett to Ile assure you that.

410 OLDPOX Will you Eclips me Maddam soe soone.

TRIM I must be gone. Your humble servant.

Exit BUTTON and TRIM

OLDPOX Ha you such Ladies as these come to vizit you, hah.

RAYMUND Noe Sir Ile assure you Ile keepe noe such Company.

OLDPOX Why they are persons of Honour Sir.

415 RAYMUND Ha, ha, ha, indeed I think Strumpetts are pretty well Esteemed in this Age; but not Stiled persons of Honour with your leave Oldpox.

OLDPOX Strumpetts.

RAYMUND Come Come prethee don't wheadle me, don't I know one is the

420 daughter of A Button-maker and the other of A Hackney Coachman, ha, ha, these tricks won't pass upon mee Sir, farewell Sir, farewell Sir, ha, ha, ha, and keepe your persons of honour to yourselfe.

OLDPOX But doe you heare Raymund, prethee heare.

RAYMUND Noe Sir fare you well. I am to dine with some persons of Honour att Chattolins, adieu.

Exit RAYMUND

425 OLDPOX Who the Devill told him this. Sdeath I would have given £50 hee had not knowne it, but I am resolved Ile beare it up as well as I can. Boy.

FOOTEMAN Sir.

OLDPOX Come in and dresse me, oh, my Shoulder.

finis Actus Primi

Act the Second

Enter RAYMUND and his footeman

RAYMUND I wonder my Lady Loveyouths woeman appeares not yet. This was the time appointed, if twere an assignation for her selfe she should be more Punctuall, waiteing woemen have alwayes the grace to keepe touch for that. Sirrah goe tell Mrs.Fraylety I am here.

5 FOOTEMAN I will Sir.

Exit Footeman.

RAYMUND I am very uneasy till I heare an Accompt from her of my Letter to Theodosia, Excellent Theodosia, I have sought many oppertunities to make my Passion knowne to her; And upon her receiveing it depends my life and death.

Enter FRAYLETY and footeman

Oh, Mrs Fraylety your Servant.

10 FRAYLETY Sir your most obediant Servant, I protest Sir I am sorry I have made you waite for me.

RAYMUND Come you are my little Genjus from whom I expect noething but good, what's my doome.

FRAYLETY Why Sir she read your Letter.

15 RAYMUND And shall I live, doe you bring me A Repreive.

FRAYLETY Live, pish I have knowne many that have been rejected in their Love that have thrived well and growne very fatt after it.

RAYMUND Rejected say you, but Ile never bee soe faint hearted to dispaire.

FRAYLETY Whether she would not trust me being a Servant to her Aunt, or
20 what it was I know not, but methought your letter did not seeme soe agreeable as I expected.

RAYMUND Hee's a faint Soldier that gives of for one repulse, if she were as hard to bee taken as Candia Ide not Rayse the Seige, But you are my deare Confident, doe me the Honnour to receive this little earnest of my gratitude.

25 FRAYLETY Nay Sir I beesech you Sir by noe meanes Sir, alas how can I deserve it Sir.

RAYMUND Nay faith you shall, you disobleidge me if you refuse it.

FRAYLETY Well Sir you'l never leave these things but I protest I would not receive it but that I should disoblidge you.

30 RAYMUND I must confesse it is to small a present. (aside) And yet enough to make a waiteing woeman betray her Country were it in her power.

FRAYLETY Really Sir you make me blush.

RAYMUND Noe more, noe more, but deare Mrs Fraylety can you tell me why your Lady soe narrowly watches me that I could never yett have oppertunity
35 to speake to her Niece.

FRAYLETY Well there is noething I can keepe from you, the truth is my Lady loves you most passionatly and desires noe such Rivalls as her Niece I warrant you.

RAYMUND Prethee don't Rayller with me but tell mee.

40 FRAYLETY You are strangely dull if you perceive it not your selfe, does she not admitt those that have lesse fortunes as Mr Drybob and Mr Brisk etc. to make Love to her, and yet barrs you of that Liberty, can this beany thing but her Love to you.

RAYMUND It is imposible.

45 FRAYLETY Noe Sir there are others in the world of the same opinion I assure you, but upon my virginity this is true.

RAYMUND (aside) That's noe oath, A Scrivener may as well sweare by his consience or an Alderman by his understanding as A waiteing woeman of this Age by her maidenhead.

50 FRAYLETY Well it shall all out, the truth on't is she can neither think nor talke of any thing but Mr Raymund in her very Sleepe, she imbraces me when I lye with her and calls me Mr Raymund, I remember once she did it so eagerly I protest I was affraide of a Rape.

RAYMUND (to himselfe) If this be true she tells me, I must disguise my love to
55 her Neice or I shall be sure to Lose her.

FRAYLETY My Lady Sir you know has A greate Estate besides her Joynture and has the disposall of Theodosia absolutely given her by her Brothers will.

RAYMUND What unlucky Devill designed this to crosse me.

FRAYLETY If you please to consider Sir twil be noe ill bargaine for you, I should
60 be very gladd of the honour to serve you in it.

RAYMUND (aside) H³ she is imployed by her Lady, I must not trust her. It must be soe, I see there is noe way to come to the Niece but by the Aunt, but I have heard that she is not certaine of the death of her husband who parted with her about three yeares since and as I heare was never heard of after that
65 soe that 'tis possible he may be yet liveing.

FRAYLETY Yes Sir my Lady heard from him from Venice from whence he went to the siege of Candia but since that time being never heard of we conclude him kill'd.

RAYMUND (to her) Wonder not that I am surprised att this news since it is A
70 happiness to greate for my beleife.

FRAYLETY Doe you think it A happinesse.

RAYMUND Soe greate that I am doubley paid for the losse of Theodosia in .gaineing soe Exelent A Lady as my Lady Loveyouth, And ile assure you there I should have made my first adresse but that I heare she had made A vow of
75 widdowhood.

FRAYLETY And did you beleive that vow Sir.

RAYMUND (aside) Noe I warrant you noe more then I would beleive a Fanatick that should take the oath of Allegiance. I would as soone credit A Knight of the Post as a Protesting widdow.

80 (to her) Deare Mrs Fraylety let me entrust you with my Love to your Lady since it concernes me soe nearely.

Enter DRYBOB, with A Little French Dogg under his Arme

FRAYLETY Oh Sir yonder comes Mr Drybob, walke of I beseech you. I must not be seene with you.

Exit RAYMUND and footeman

85 DRYBOB Well I know some sotts that are still presenting their Mistresses with Rings and Locketts till they spend more then their Portions in the woeing of them, but lett em Match me for A present, here's a pretty french dogg shall Charme the Heart of Theodosia. This is as new a present it may be as can be thought on, besides really tis very pretty and Fantastick.

FRAYLETY What has this fopp gott under his Arme.

90 DRYBOB Besides this Dogg cost me but Ten Shillings and I can say soe many fine ingenious pretty things upon him to, besides A song that I have made of him that shall bewitch her certainly.

FRAYLETY How now Mr Drybob, what are you designeing some Reformation i' the Government you are soe studious.

95 DRYBOB Oh Mrs Fraylety your Servant, my little Factor in Love, ha, I think that was noe ill expression of mine, but what newes of the Cargo of my Love which I Intrusted you with, will it turn to account. I think by the way that thought of mine was well enough, ha, what thinkest thou.

FRAYLETY Oh Admirable well said.

100 DRYBOB Nay it may bee I doe say as many good things in A Yeare as ere A witt of em all but let that alone.

FRAYLETY I think soe, you are the Cheife of all the witts.

105 DRYBOB I, noe alas not I, I know they will have me one amongst em, doe what I can but duce take me if I care much for the name on't, indeede I doe vallue my selfe upon Repertie a little thats the truth on't, And not to Lye to you I must confesse I am very happy in that, but alas who can helpe it.

FRAYLETY But what have you got under your Arme Sir.

DRYBOB A pretty little French dogg which I intend to Sacrafice to my Mistresse, Sacrafice, observe that word, hum.

110 FRAYLETY What Sir shall hee dye for your Mistress.

DRYBOB God I thank you for that Sir neere a Dogg in Christnedome shall

92 her] MS has "him".

have the Honnour to Dye for my Mistress, I intend to doe that my selfe if there be occasion for't.

FRAYLETY How then Sir.

115 DRYBOB I intend to present him to her delicate Alablaster hands as a hieroglyphick of my affection, hyeroglypick, ha, ha, ha, well I am amazed to think how these thoughts come into my head, I am as to matter of Jests as my freind Ovid was in verses, Quicquid conabor dicere. Now as I live this came into my head afore I was aware on't.

120 FRAYLETY Good lack tis wonderfull.

DRYBOB Nay faith tis strange as thou sayest but would I might neere stirr out of this place if it was not extempore, I protest and vow as I am an honnest man it was.

FRAYLETY Tis imposible..

125 DRYBOB Nay prethee deare Mrs Fraylety beleive me now, pox take me if it was not, but Gad I think hieroglyphick was very pretty and catachresticall, hum.

FRAYLETY Sir if you please Ile sacrafice this Dogg to my Lady Theodosia.

DRYBOB Noe I begg your pardon I will my selfe make an oblation of him to

130 her, as I doe of this little tribute of a purse to you.

FRAYLETY Your humble servant Sir. (aside) If this trade holds I shall gett as much by Bribery as ere A Magistrate in the Nation can.

DRYBOB But pray how does Theodosia receive or entertaine my Love, noe, noe, my Flame, Flame, ay, Flame, that's well enough exprest to, hah.

135 FRAYLETY Very well, Sir, and yet I must tell you you have A very dangerous Rivall, one Mr Oldpox.

DRYBOB Hee pshaw pox on him hee has noe witt, a damd dull fellow, hee can't breake A Jeast in an houre. But may I have the Liberty to goe in and Caresse my Mistresse..

140 FRAYLETY Noe Sir att present she is not vizible.

DRYBOB Vizible, ha, ha, ha, very prettily said upon my life and soule, well I see thou art happy in thy thoughts sometimes as well as I am.

FRAYLETY Hold Sir I heare my Ladies little Bell, I am called, adeiu.

Exit MRS FRAYLETY

DRYBOB Adieu my deare Love Factor as I said before.

Enter OLDPOX

145 DRYBOB Here comes Oldpox, ha, ha, hee my Rivall, pox on him I feare him not. Noe, noe, Theodosia has Judgment to Distinguish beetweene a dull fellow

136 Oldpox] MS has "Drybob".

143.1 MS omits this stage direction.

and A man of parts. Hold, I must conceale my Dog.

OLDPOX I am your Servant Mr Drybob.

DRYBOB Oh your humble Trout. But whether are you marching with soe

150 Galliard and Facetious a countenance as if you intended this day to storme
Ladies hearts, hah.

OLDPOX Ha, ha, faith to tell thee the truth I am goeing to vizit a Ladie, a person
of Honour.

DRYBOB By what name or title dignified or distinguished.

155 OLDPOX Well honnest Drybob thou art my Loveing freind, Ile bring thee to
her, she is upon my honnour the most delicate Bewitching person, and I
think I may say without vanity, has some affection for me.

DRYBOB Hee little thinks I am his Rivall, pox on mee if hee bee not one of the
Dullest fellows, I could finde in my heart to write against him, And Ide be
160 hang'd if in A Months time I did not write his head of.

OLDPOX On my Soule and consience she is one of the most ingenious and
Judicious Ladies, And in good earnest I don't use to be mistaken in these things,
I could tell you many Symptoms of her affection.

DRYBOB Symptoms of affection; to give the Devill his due thats not amisse;

165 But Gad Ide be hang'd if I did not breake his heart with reparties in halfe an
houre, for all this, poore Sott.

OLDPOX As Sir Ile tell you some.

Enter BAYLIES and lay hold on OLDPOX and hale him, he Laves hold on DRYBOB

BAYLIE Mr Oldpox I arrest you.

OLDPOX Arrest me, att whose suite, hold, hold, hands of, oh you hurt my
170 Callous node.

BAYLIE Don't tell us of this and that, I arrest you att the suite of Mounseieur
Pullin the French Surgeon, come away.

OLDPOX Oh, undone undone undone.

OLDPOX laves hold on DRYBOB

DRYBOB Lett me goe Oldpox

175 OLDPOX Prethee deare Drybob Bayle mee.

DRYBOB Hold Oldpox don't name me, I was bound with a witt for A sume of
money and tis come to an Execution as most of their debts doe, and there is a
warrant out against me, I dare not stay.

Hee breakes loose

OLDPOX Oh I am undone, beyond Redemption.

180 DRYBOB Soe Soe, Oldpox is catcht as sure as A Ratt in A Trapp, faith well
said honnest Drybob. But I am gladd I am gone, for though I have A Pro-
tection my selfe, my Dog has none, they might have taken him in Execution
and then I had been Ruined.

Exit

185 OLDPOX Oh, my Arme, oh my shoulders, oh my head, hold hold for Heavens
sake, yee teare me in peices.

BAYLIE You are very Rotten then, come to Prison.

OLDPOX Hold Gentlemen for Heavens sake hold, Ile not resist upon my
honour.

They lett goe their hold

190 (to himselfe) If I goe to Jayle I shall lye and rott I shall have soe many Actions
come against me. to be taken Just now as I was goeing to marry a fortune.

BAYLIE Away away wee shall stay till there be A Rescue.

They tugg and hale him

OLDPOX Oh my shoulders, I am Murdred, I am Murdred.

Enter MRS CURTEOUS

CURTEOUS Helpe helpe here, what will you kill Mr Oldpox, helpe, helpe.

BAYLIE Out you Strumpet, doe you come to make A Rescue.

They kick her

195 CURTEOUS Murder Murder helpe helpe.

OLDPOX Good honnest worthy Loveing pretty deare good natur'd Gentlemen
stay but A Moment.

BAYLIE Noe Sir, noe Sir, come alonge.

200 OLDPOX Nay deare Hearts, deare Soules, I have noe money But here is A Ring
I had att the Funerall of my unkle, take that to let me have the Honnour to
speake with that' Lady.

BAYLIE Nay Ile be glad for my part to doe any civility I can for A Gentleman.

CURTEOUS What's the matter Sir, are you Arrested. Ile fetch you Bayle.

205 OLDPOX Noe it is noe matter for that, but deare Mrs Curteous thou art my life
and Soule, prethee tell me how dost thou finde Theodosia Inclined, dost thou
think she Loves mee.

CURTEOUS Without question she has some kindnesse for you, she confest to
me you were one of the wittiest persons.

OLDPOX Noe alas not soe neither.

210 CURTEOUS And one of the Hansomest Gentlemen she ever saw.

OLDPOX Noe Fye Fye that was A little too much I faith, Yet as Gad Judge me
she's a very Judicious woeman.

CURTEOUS But you have A dangerous Rivall one Mr Drybob.

OLDPOX Hee alas hee.

215 BAYLIE Come Sir wee can stay noe longer.

OLDPOX Hold but A little but one minute.

Enter RAYMUND

RAYMUND How now Oldpox are they hurrying thee to base Durance and Contagious Prison.

OLDPOX Yes Raymund att the suite of Pullin the French Surgeon.

220 RAYMUND Stay yee Dogs.

BAYLIE Who are yee. What would yee Rescue our Prisoner from us, then have att you.

RAYMUND How now Rascalls.

They fight

225 CURTEOUS Hey brave Mr Oldpox, hey brave Mr Raymund; Soe Sir, now you are att liberty, Ile take my leave, I am in hast to goe to Mrs Striker the merchants wife.

The Baylyes are beaten of the Stage

OLDPOX And wilt thou remember me deare Mrs Curteous.

CURTEOUS Ay ay I warrant you.

OLDPOX Your most oblidge Servant.

Exit MRS CURTEOUS

230 RAYMUND Come on Oldpox, thou behavest thy selfe bravely.

OLDPOX Oh Sir I should have Fought better, but for some damnd Pustles upon my Arme and some Achrocordones upon my Right shoulder, but Really Mr Raymund this is such a deliverance that noething can shew my Gratitude but to bring you to see A person of Honour hard by.

235 RAYMUND What A Button makers or Hackney Coachmans Daughter.

OLDPOX Nay prethee Raymund noe fooleing, Ile tell the who tis, tis Theodosia, I hope she is A person of Honnour Sir.

RAYMUND Are you acquainted with her Sir.

240 OLDPOX Acquainted, yes, yes, I shan't say much but it may be - but I am a foole for speakeing - Yet thou art my freind. She commends me extreemely and sayes I am the wittiest Gentleman, and the finest person and if I may with modesty tell thee I have some assureances of her kindness.

RAYMUND Death, if I did not know the vanity of this Rascall this would strangely move me.

245 OLDPOX But why doe I Talke, You'l not beleive I am in favour with the Ladies, but Ile bring you to her and convince you.

RAYMUND Come on Sir Ile goe with you.

Exeunt

Enter LADY LOVEYOUTH and THEODOSIA

LADY LOVEYOUTH Come come Gentlewoeman deny it not to me, I perceive your inclinations well enough, but pray let me advise you not to sett your
250 thoughts upon Mr Raymund.

THEODOSIA What's your reason Maddam.

231 MS omits speech heading, "OLDPOX".

248 deny it not to me] MS reads "deny it to me".

LADY LOVEYOUTH My reason Niece, come come there's something int that
is not fitt to tell you.

THEODOSIA (aside) I understand the Mistrey well enough but I will set my
255 heart upon him in spite of her Ravenous Ladyshipp that would make him
her prey.

LADY LOVEYOUTH Besides hee's a wilde young Gentleman.

THEODOSIA And you would have the Tameing of him.

LADY LOVEYOUTH I beleive hee'l dispose of himselfe in another place too Ile
260 assure you. (aside) This insolent Girle would come in competition with mee
for sooth. Doe not I allow you Three suiters and thats enough for any reason-
able woeman one would think.

THEODOSIA And Three such too Maddam.

LADY LOVEYOUTH Such, Ile assure you Mr Oldpox, Mr Drybob and Mr
265 Brisk are three as agreeable persons and as pretty Sparks perhapps.

THEODOSIA And as well matcht as any three Baboones in Europe, why
Maddam I would as soone marry A drill as any of them. The little Gentleman
on/Horseback that leads the beares to persecution is A Prince to any of them.

LADY LOVEYOUTH Ay Ay I know her drift, I know she would Robb me of
270 Mr Raymund, but if I have any prevaileing Charmes remaineing in these
Eyes of mine she shall not.

THEODOSIA My husbands, why a Nunery were more tolerable, to be mewed
up with none but Musty old woemen or your Melancholy young eaters of
Chalke, I had rather be kept wakeing att A Conventicle then heare the name
275 of em.

LADY LOVEYOUTH You are a fooleish Girle. I protest they are very pretty
Gallants and witts of the Towne.

THEODOSIA Gallants and Witts, Buffoones and Jackpuddens, rather condemne
me to A little Citty Shoppkeeper with whom I may never have New Gowne
280 or Handkercheife but halfe A yeare behinde the Fashion, where I may be
Bred to Rayle against the Ladies of the Courte among my Politick She
Neighbours and to mince and simper att an Upsitting or A Christening.

LADY LOVEYOUTH Ay ay goeon goe on.

THEODOSIA To live all the weeke in a Melencholly back Roome and on
285 Sunday to goeto Church with my Husband in A broad Hatt strutting before
me and the foreman of the Shopp haveing me in one hand and A greate huge
Bosse Bible as bigg as I am in the other.

LADY LOVEYOUTH Good Mrs Disdaine make much of e'm for Ile assure you
you are like to have noe other, Ile looke to you for Mr Raymund I promise
290 you.

THEODOSIA Noe other, why I had rather marry A Countrey Justice that lives in a Hall place two miles from A Towne, thats too Covetuous to keepe A Coach, and to Jealous to suffer me to come to London, that makes me Rise by Five A Clock in the morning to looke to my Daiery and to receive Geese
295 and Capons as Bribs to his worrshipp for Justice.

LADY LOVEYOUTH How your Toung Runns.

THEODOSIA Or when I have a Holy day to have the liberty to walk two miles to fill my Belly with stew'd Prunes or Rashers of Bacon att poore Neighbours houses.

300 LADY LOVEYOUTH Good Mrs nimble-chopps they are fitt for your Betters.

THEODOSIA Yes for your Ladyshipp, why don't you chuse one of e'm.

LADY LOVEYOUTH Soe I would Mrs Malepert had I not vow'd to live a widdow.

THEODOSIA A widdow that keepes a vow against Marriage were a more monsterous Creature then the fish taken att Greenwich.

Enter FRAYLETY

305 LADY LOVEYOUTH How now Sauce box - oh Fraylety were hast thou been.

FRAYLETY Oh Maddam I have newes for your Ladieshipp that I hope will not bee unpleasant.

LADY LOVEYOUTH For me, what is it.

FRAYLETY From Mr Raymund Maddam.

310 THEODOSIA (aside) How's this.

LADY LOVEYOUTH From Mr Raymund, alas what can that bee.

FRAYLETY Maddam Ile tell it in your Ladyshipps Eare.

LADY LOVEYOUTH Nay Nay speake it out, (aside) well hee is an Exellent person.

315 FRAYLETY Maddam he told me hee had an Extreordinary Passion for your Ladyshipp.

THEODOSIA What sayes she.

LADY LOVEYOUTH (aside) For me, oh my deare Raymund I am sure I have for thee. (to her) What did you say Fraylety, I did not minde it.

320 FRAYLETY That Mr Raymund had a very greate passion for your Ladieshipp, and I am sure hee loves your Ladyshipp most violently.

THEODOSIA Can I endure to heare this.

LADY LOVEYOUTH Mee Fye Fye why sure hee did not tell the soe. (aside) I am transported att this happy newes.

325 FRAYLETY Ile assure your Ladyshipp hee did and but that I would not take money to betray your Ladyshipps affections offered me good round fees to be his advocate.

THEODOSIA Perfidious man.

297 walk] MS has "wake".

LADY LOVEYOUTH I Told you Gentlewoman hee would dispose of himselfe in
 330 another place.

THEODOSIA But Maddam you are resolved to live A widdow.

LADY LOVEYOUTH I know not, I am as unwilling to marry as any Body—... *but*
 you know where marriages are made - alas there is noe resisting of our fate..
 (*aside*) How I am orejoyed that I shall get him from this Confident Girle who
 335 is my Rivall.

Enter OLDPOX and RAYMUND

THEODOSIA Here he comes, that I could breath infection on him.

LADY LOVEYOUTH Goodlack hee's here and I am not halfe in order, Fraylety
 you have drest me soe carelessly to day.

340 OLDPOX Ladies your most humble servant, I make bold to introduce a friend
 of mine.

RAYMUND Prethee peace I can Introduce my selfe.

LADY LOVEYOUTH Hee is very welcome upon his owne account.

RAYMUND Maddam yow infinitely oblidg me.

OLDPOX Deare Maddam I kisse your faire hands.

345 THEODOSIA Deare Sir it is very civilly done of you.

OLDPOX Alas Maddam, but I make bold to present this worthy freind of mine.

RAYMUND (*aside*) Pox on this Coxcombe - (*to her*) Maddam I hope you will
 doe me the Honour to receive my duty from my selfe,

She Turnes away from him

ha what meanes this Scorne.

350 LADY LOVEYOUTH I knew it would vex her to see him make his applications
 to mee.

OLDPOX Prethee Raymund bee not troubled att her aversion, you know I
 told you before I was the only person in her affection, faith I was affraid she
 would use you thus.

355 RAYMUND Curse on this foole, I will finde some meanes to put A Tickett I
 have into her hand that will try her farther.

LADY LOVEYOUTH Sir my Niece is a fooleish illbred girle that knows not how
 to vallue A Gentleman *but* I hope you will bee soe Just to me to believe you
 are to me most wellcome.

360 RAYMUND If you knew how much I desired to bee soe to you of all your sex I
 feare I should be lesse.

LADY LOVEYOUTH Noe Sir I should not be soe uncivill.

RAYMUND Slife she comes on faster then I have occasion for her. Maddam, I
 beseech you let the violence of my passion Excuse me when I presume to tell

356 her hand] MS has "her".

365 you that I have soe longe suffered by your Charming Eyes that I can noe longer keepe my Passion in, tis now to headstrong for me.

LADY LOVEYOUTH Oh hee's A Rare person.

THEODOSIA This is an affliction which noething can surpasse but the love of this Coxcombe.

370 OLDPOX (aside) Well tis most evident she has A passion for me, But who can helpe it.

RAYMUND Kill not A Gentleman att first dash Maddam tis to inhumane.

LADY LOVEYOUTH Sir I hope you intend noething but Honourable.

RAYMUND Injure me not to suspect my Honour.

375 LADY LOVEYOUTH Noe Sir by noe meanes, indeed I heard something of this from my maide.

RAYMUND But I am now come to present my heart with my owne hands.

LADY LOVEYOUTH Sir if you please let us retire A little and discourse of this buisness.

380 OLDPOX Maddam I humbly demand your pardon, I perceive your aversion to Raymund does disturbe you a little, had I knowne it, I would not have brought him and yet faith hec's a very honnest fellow.

THEODOSIA Doe not believe see ill of me to think any thing can give me A disturbance while you are present.

385 OLDPOX Oh Maddam I kisse your faire hands, you are soe obliding really I know not how to deserve it.

THEODOSIA This conceited Asse can never know when hees abused.

Enter DRYBOB

DRYBOB Ladies your most obedient humble footestoole, I take the liberty to pay my devoier here.

390 LADY LOVEYOUTH You are welcome sweete Mr Drybob.

DRYBOB Deare sweete lady your vassaill Couchant, Raymund, Servant Raymund, how now Oldpox.

OLDPOX How I despise this foole.

LADY LOVEYOUTH But Sir what were you saying, these Gentlemen interrupted us.

395 THEODOSIA I will conceale my resentment, If Raymund should perceive it twould make him more Insolent.

DRYBOB Maddam you see you see I am A bold man that dare venture to come within Eye shott of you. (to OLDPOX) It may be Oldpox that was not ill said. (to her) But Maddam I would adventure any danger to atcheive A kisse of your faire hand. (to OLDPOX) Minde that Oldpox.

400

THEODOSIA (she imitates DRYBOB) Sir you have conferr'd a favour on mee that I cannot be worthy of though I should Sacrafice all my endeavours to merritt it.

OLDPOX This Coxcombe does not finde that she abuses him.

405 DRYBOB Deare Sparke of Beauty you are very pleasurable but I sweare Maddam By the Tipp of your Eare that I love you most immaculately. There againe Oldpox. (Hee kicks his shinns)

OLDPOX Sdeath this Rogue has Murdred me, oh my shinns. A pox on his fine sayings.

410 DRYBOB And as A hieroglypick of that affection I present you with this little French dogg to bee A Servant to your little Bitch.

OLDPOX What an Employment has hee found out to be Pimp to A Bitch.

THEODOSIA gives the Dog to FRAYLETY who carryes him away

THEODOSIA Really Sir it is A dog of A very Elegant composure.

DRYBOB Admirably well said I protest and vow Maddam, Is it not Oldpox.

415 (aside) I knew twould take her strangely, But what doe this dull sott hope for that does not say two good things in A day.

OLDPOX How it Tickles mee to see how this Coxcombe flings away his time.

DRYBOB But I beseech you Maddam how does your little Domestick Animall your Bitch, marke that Oldpox.

420 OLDPOX Slife can't a man stand in quiett for this Rascall, if hee bee soe Devilish witty Ile draw upon him.

THEODOSIA Really Sir the poore Creature by reason of A greate defluxion of Rheume has sore Eyes and keepes her Chamber.

DRYBOB (aside) This Lady has an admirable witt, pox on me Maddam if I am
425 not extreemely afflicted for the indisposition of her body.

Enter FRAYLETY

FRAYLETY Maddam heres one from Mrs Curteous.

LADY LOVEYOUTH Sir I take my leave of you att present but shall waite on you imediately.

RAYMUND Your humble Servant - (aside) This is A happy oppertunity.

430 Maddam I begg the Honour of you to heare me one word.

THEODOSIA Noe Sir I have heard to much already.

RAYMUND This Anger of hers is noe ill signe.

OLDPOX Prethee Raymund for my sake don't trouble thy selfe for this: alas I told thee this before: That Coxcombe may be allowed to be abused.

435 DRYBOB Raymund thou seest this Lady is most abstinently squeamish, and yett that damnd dull fellow Oldpox does most pertinaciously caresse her, poore .sott I pittty him.

Enter LADY LOVEYOUTH and FRAYLETY

LADY LOVEYOUTH Sir I am now returned and if you please to the point.

RAYMUND A Pox on all impatient Widdowes.

440 DRYBOB Lett me see I forgott some thing I was to say of this Dogg that was worth Diamonds.

OLDPOX Maddam this is A very impertinent fellow but I could wish that wee were alone that wee might enjoy our selves.

THEODOSIA That were to greate A happinesse for mee.

445 OLDPOX Noe Maddam you deserve a greate deale more.

DRYBOB Oh I have it.

Hee comes towards THEODOSIA and OLDPOX flyes from him to the other side

OLDPOX Now is this villaine goeing to breake A Jest and I dare not stand neere him.

DRYBOB Maddam I must confesse the Dogg was not borne in France, But of
450 French Parents upon my Honour and is of as Auntient A Family and has as good blood runing in his veines (noe disprase) as ere A Dogg in France.

THEODOSIA Sir I finde you have greate skill in Heraldry and are a very Garter of Clarenceaux att least among the Doggs.

DRYBOB Noe alas not I.

455 THEODOSIA But truely Sir the Dog doth seeme to bee of A very pretty Sanguine complexion and of a very good Constitution.

DRYBOB I can assure you Maddam though hee has not been Educated in France yet hee's as Civill and as well bred A Dogg as any there. Hee was traind upp in A little Academy of French Doggs here in Towne that upon my Honnour
460 yeilds to none beyond Sea, but Raymund Ile shew the A song I made of this present that may bee is well enough.

OLDPOX If you and I were alone Maddam how wee should Laugh att this fellow.

THEODOSIA You cann't imagine all men should have as greate A proportion of
465 witt as you have.

OLDPOX Maddam tis your favourable oppinion of me, (aside) well she has A passion for mee.

RAYMUND Most Excellent I faith.

DRYBOB Ay ist not Briske, I am asshamed to give it to my Mistrisse, prethee
470 doe thee.

RAYMUND With all my heart. Maddam Mr Drybob desires me to present this to you.

Hee changes it and putts A Tickett in her hand

THEODOSIA Hee might have don't himselfe, (she veivs it) ha whats this.

459 my] MS has "my my".

(Reads) Maddam the Love I make to your Aunt is only Acted by me, findeing
 475 I can never come to an oppertunity of Revealeing my passion to you till by
 pretending Love to her, I have removed all Jealousie, you see att present she
 watches me soe narrowly that I can finde noe occasion to tell you how much
 I honour you who am intirely

your Raymund.

480 Forgive my unjust suspition, this is a happy turne.

DRYBOB Come Maddam I see it pleases you, if you please Madam pronounce it
 with a Laudible vojce that this little Audience may communicate.

LADY LOVEYOUTH Ay doe soe neice, I have seene very pretty things of Mr
 Drybobs, or if you will Ile reade it, give it mee.

485 THEODOSIA Heaven what shall I doe.

RAYMUND Maddam I feare you are not used to the hand - give me Leave.

He takes it and changes it againe for the songe.

THEODOSIA But I hope Mr Drybob will be pleased to give it breath and
 utter it harmoniously.

DRYBOB My melodious Pipes are A little obstructed but to serve you I will
 490 chaunt it forth incontinently, hem, hem, But Madam I want A Thorbo to
 Pitch my voice.

OLDPOX Ha, ha, ha, alas poore sot.

LADY LOVEYOUTH Will not a Guitar serve.

DRYBOB It will in some measure supply the Defect.

495 LADY LOVEYOUTH Fraylety goe fetch one.

Exit FRAYLETY

DRYBOB Now Raymund observe, Oldpox listen carefully, (aside) methinks it
 should breake this fooles heart to see how kindly I am received.

OLDPOX That this puppy should loose his time soe Maddam.

Enter FRAYLETY with A Guitar

DRYBOB Hem, hem,

500 I hope it is your pleasure
 to accept this Dog for A Treasure
 from him that loves you beyond all measure
 which may mistically shew
 what to your Eyes I owe.

505 That of your affection I've put on the Clogg
 and am your most humble Servant and dogg
 With a vow vow vow & etc.

Ha how doe you like that Chorus, faith I think tis very new.

RAYMUND Tis soe and in my Judgment has as much sence as most Choruses.

510 LADY LOVEYOUTH Very good I protest.

DRYBOB But to goe on.

Lett another with A Jewell
 Think to make your hard heart lesse Cruell
 and now and then for your love fight a Duell
 515 But this dogg shall show
 what to your Eyes I owe etc.

Is not this very briske and facetious, hah.

OLDPOX It is soe but in good earnest I did not take you for a Dogg before.

DRYBOB Now for a repertie to knock downe this Coxcombe with, hum -

520 death it won't doe, pox on't I use tobe more present to my selfe.

OLDPOX Maddam I beseech you lett's retire from this impertinent Asse.

THEODOSIA Yes with a more impertinent one.

DRYBOB Now, I have it, ha, ha, ha, Though I am ha, ha, ha, Though I am a

Dog I am not the sonn of A Bitch Oldpox, ha, ha, ha.

525 OLDPOX Why Sir who is - (hee bustles up to him)

DRYBOB Nay Sir I say noething, Mums the Italian word.

OLDPOX But Sir lett me tell you if you bee A Dog and not the sonn of a Bitch
 you are not lawfully Begotten.

DRYBOB Ha, ha, ha, pox on me if it be not very well said, prethee let me

530 Kisse thee for that, on my Conscience my company makes thee witty.

LADY LOVEYOUTH Sir since I finde you soe honourable if you please wee will
 withdraw.

RAYMUND Sdeath, I have plunged my selfe over head and eares before I was
 aware on't.

Exeunt RAYMUND and LADY LOVEYOUTH

535 THEODOSIA My Termagant Aunt has noe mercy on her Lover.

OLDPOX Sir not with standing your mirth I hope you are ready to give me
 sattisfaction for the affront.

DRYBOB This Dull incipid fellow takes a witty repartie for an affront but Ile
 beare up to him. Sir if you talke of sattisfaction theworld knowes I am

540 ready to attend any mans motion in that way.

THEODOSIA Gentlemen I must retire a while.

OLDPOX I hope I shall have the honour to waite on you.

DRYBOB Maddam Ile waite on you.

THEODOSIA How shall I ridd my selfe of these fopps.

545 OLDPOX You waite on her.

DRYBOB Yes Sir I for all you Sir. Lord Sir you are soe Brisk.

OLDPOX Don't be impertinent to intrude upon this Ladies privacie.

DRYBOB Peace Coxcomb peace. Come Madam I protest and vow this fopp
 makes me very merry.

550 OLDPOX Prethee stand by and learne more manners.

DRYBOB Alas Madam minde him not, lets in.

THEODOSIA Farewell Gentlemen. (Exit)

OLDPOX Keepe back I say.

DRYBOB Keepe you Back then if you goe to that.

Exeunt striveing to keepe one another Back

Finis Actus ii nd

Actus Tertius

Enter OLDPOX and DRYBOB with their Swords drawne

OLDPOX Come Come have you made your Will.

DRYBOB Yes Yes don't you trouble your selfe for that, I have it alwayes
ready upon these occasions.

5 OLDPOX If you have not, your Estate by being unsettled may come to be
divided among the Lawyers after I have killed you.

DRYBOB Sweete Mr Oldpox don't thinke to fright me for I am a Rhinoceros if
I care any more for you then I doe for the feather of A Shittlecock.

OLDPOX (aside) This will not fright the Rogue - under favour I will run you
through the lungs imediately.

10 DRYBOB (aside) Hee shall not out huffe mee - Looke you Sir I am noe man to
be frightened though you looke as bigg as a Dutch Trumpeter, and I think thats
well enough said too.

OLDPOX I am noe Gentleman if I don't strike you to the Ground the first passe.

15 DRYBOB I am the sonne of A Corne-cutter if I don't ripp up your Puddens
instantly.

OLDPOX You shall bee food for wormes within this two minutes.

DRYBOB The Ravens are already waiteing for you, I am their Cook that will
instantly dresse a dish of Carrion.

20 OLDPOX I will let your Soule out att your Right Papp to shew the steadinesse
of my hand.

DRYBOB Hah methinks I am broaching your boddy already, I will kill you in
Second. (aside) Sdeath this Rogue will fight, hee lookes like a verry Bussy
d Ambois.

25 OLDPOX Come on Sir, have att you, Yet if you will resigne Theodosia I care
not if I bee contented *with* a Legg or an Arme, not that I beleive you have an
Interest but for formes sake.

DRYBOB Resign my Mistresse, ha, ha, if I should doe you think she would
marry A fellow with A face that lookes like a squeesed Turnepp and I think
theres a Satiricall bob uppon you.

30 OLDPOX The very first passe I make I will make you looke as Scurvily as A
Barthlomew Pigg upon the Spitt.

DRYBOB I will soe mangle you I will make you looke as if you were hanged
Drawne and Quartered.

OLDPOX I must try some other way.

24. if you will] MS has "if will".

35 DRYBOB Why you looke already as scurvily as A Stab'd Lucrece, I shall breake the Rogues heart with these bobs.

OLDPOX Since I can not prevent the shedding of Christian blood bee it upon your head.

DRYBOB Ay come Sir Come.

40 OLDPOX But first let us measure the swords.

DRYBOB With all my heart.

OLDPOX Snatches DRYBOBS sword out of his hand

DRYBOB Oh Heaven what, will you sacrafice me. A Bully Heldibrand would not use me thus.

OLDPOX Now Sir pray Quickley.

45 DRYBOB Hold hold, I cannot pray very well but I can run as well as most men in the nation which will serve my turne better at this time.

Runs

OLDPOX Are you soe nimble, I shall overtake you.

DRYBOB runs up and downe the stage and OLDPOX after him

Slife this Rogue has run his heates att Newmarkett I thinke.

OLDPOX running after him stumbles and letts fall one of the swords

DRYBOB This is a luckey oppertunitie.

DRYBOB turnes back and takes up the sword and runs at OLDPOX who getts upp and fights

Enter MRS TRIM passing slowly over the stage

50 OLDPOX Hold, hold, hold I say, Ile spare your life two minutes till I waite upon you Lady.

DRYBOB You spare my life, I scorne your words but I will in mercy let you take your leave of her since tis the last time you shall ever see her.

TRIM Ah:- (she shriekes) whats here a Sword drawne.

55 OLDPOX Bee not afraide Maddam Trim I am fighting with a simple fellow here for your honour.

TRIM For my honour, I was goeing to Mr Briskes lodging, Ile call him to helpe you.

60 OLDPOX By noe meanes deare Maddam Trim let me but kissethis faire hand and that will inspire me to kill Twenty such Rascalls in an afternoone.

TRIM But deare Mr Oldpox don't venture your person for me, if you knew how I vallued it you would be kinder to me.

OLDPOX Ah Maddam you have been alwayes infinitly oblidging to mee but where shall I have the honour to waite on you by and by.

65 TRIM Put up your Sword then, I will bee att my Lodging within this Quarter of an hower, I shall have never a freind with mee.

DRYBOB What will you neere have done there.

OLDPOX All in good time. Maddam I will but run this fellow through the body a little and ile not faile to waite on you.

70 DRYBOB If I fall on now I shall come of with honour for she'l be sure to call somebody to part us, come, come I am in hast, Ile not neglect my buisness to kill such a fellow as you are.

Hee runs att OLDPOX

TRIM Helpe helpe Mr Brisk, oh helpe helpe Mr Brisk.

She runs out

They fight and OLDPOX drives DRYBOB Back

OLDPOX Stand your Ground you coxcomb, doe you think I am bound to
75 fight you by the Mile.

Enter TRIM and BRISK

BRISK Where are They.

TRIM There, I dare not stay to looke on em.

Exit

BRISK / Hold hold, what A pox ayles you, hold hold -

Hee beates downe their swords and parts e'm

80 You witts can never agree among yourselves, you are not soe strong a party that you should neede to destrow one another, You are fighting here as feircely as Guy of Warrwick and Colebrond the Dane.

DRYBOB Faith Jack Brisk thats a pretty thought of thine, ha, ha, ha.

BRISK Put up for shame, put up and be Pilades and Orestes, what was your Quarrell. I am afraid you doe not understand these nice points of honour,
85 let me heare how was it.

OLDPOX Hee had the insolence obliquely to give me the name of sonne of A Bitch.

DRYBOB I protest and vow hee gave me the Ingenious Appellation of A Dogg like a damnd Cynick Philosopher.

90 BRISK Why looke you here's your mistake already, why I was called sonn of A whore last night att Chatolin and what doe you think I did.

OLDPOX In that case the Lawes of Honour prescribe the cutting of A nose.

DRYBOB Pshaw you understand these things noe more then A Costermonger.

BRISK Why what would you have done Uther Pendragon thou noble son of
95 Priam.

DRYBOB Why I would have beaten him as longe as I was able to beate him or as longe as hee was able to bee beaten.

BRISK Pish you are out you are out, Lord, to see the fault of mens Education.
 Ile tell you, when hee called me son of a whore I een tooke him up roundly
 100 and told him flatt and plaine I scorned his words. Now by this meanes I put
 this Rogue out of his Roade, the sot knew not what to reply I tooke such a
 new way of affronting him ha ha.

OLDPOX This fellow is noe better then a Coxcombe.

DRYBOB I am the son of A Squirrell if this was not mighty pretty and Exotick.

105 BRISK Ay was't not, I knew I should vex the heart of him with this affront and
 upon my honnour it incensed him soe Devilishly that ha, ha, hee gave me three
 as good sufficient substantiall kicks as A man would wish to see in A Summers
 day ha, ha, ha.

OLDPOX O Devill, this Rogue run back soe in Fighting that I have brought a
 110 paine into my Shinnes with makeing a Longees att him.

DRYBOB Faith Jack Brisk thou hast hit it to the very Mathematticall point of
 honour, but what didst thou reply to the kicks Jack ha.

BRISK Why faith when hee kickt mee I told him very smartly I scorn'd such ill
 bred sotts from my heart and that I thought him as much below me as the
 115 fellow that Cryes Tinderboxes and Mousetrapps and then sung A Corant of
 Grabens in D sol re fa, la, la.

DRYBOB By Gayland, Ben: Bucker and Taffaletta most Judiciously managed.

BRISK Att this hee was amased and said I was A storke but I sung on fa la la la,
 which by the way is an Excellent Corant thow shalt heare fa la.

120 DRYBOB In good faith it is a very mellow and lussious Corant.

BRISK But come my deare Oldpox and Drybob let me see you embrace and
 bee as good freinds as those two honest fellows Hero and Leander were.

OLDPOX Sir under favour I doe noe more care for him then I doe for one of
 your opperatoours for Teeth.

125 DRYBOB Nor I for you noe more then for one of those obstreperous widemouth
 Rogues that Cry Spratts which I think by the way is an other-guesse thought
 then yours ha, ha.

BRISK Come upon my Honour you shall Embrace and I will bring you to my
 Mistresse and wee'l have Fiddles and dance too.

130 OLDPOX Nay if there bee a Lady in the Case I submitt.

DRYBOB And what care I, noe body shall bee to hard for me in kindnesse.

OLDPOX Your Servant Mr Drybob.

DRYBOB Your humble Servant Mr Oldpox.

BRISK Soe come letts goe to my Mistresse, fa la la la.

135 OLDPOX This was A Lucky Rancounter.

Exeunt

Enter ROBIN.

ROBIN This disguise and my longe absence will certainly secure me from being knowne,

Enter A Servant

freind may I speake a word with my Lady Loveyouth.

SERVANT You may Sir if you will have but A little patience shee's comeing hither.

140 ROBIN I bring her noe unacceptable news.

Enter RAYMUND and LADY LOVEYOUTH, Servant whispers to her

LADY LOVEYOUTH Freind would you speake with me.

ROBIN Yes Maddam I bring you news of Sir Richard Loveyouth your husband.

LADY LOVEYOUTH Of my Husband, oh, I am ruined, is hee liveing yet, what
145 of him, I have not heard of him since hee went to Candia.

ROBIN Hee had not longe been in that fatall place but an occasion offered
itselfe of honour and of Danger, the one hee sought and did despise the
other. I had the Honour to serve him then, when A Brisk sally was made
upon the viziers men hee with his owne hand killd a Bashaw whose death was
150 soone Revenged by his men upon my Master who being Shott through the
Body instantly fell dead att my feete.

LADY LOVEYOUTH Art thou sure twas hee.

ROBIN It was and when the Towne was Surrendred I had Liberty to come for
England and resolved to acquaint your Ladyshipp with this though I know tis
155 but unwelcome newes.

LADY LOVEYOUTH (aside) Doe you soe, tis more then I know.

(gives him money) There's your Reward, take that.

ROBIN Is this the Greife for A Husbands death. I did Expect as much -

Exit ROBIN

LADY LOVEYOUTH Now Mr Raymund I take the liberty to tell you I can noe
160 longer doe my selfe the Injury to be refractory to your honorable desires.

RAYMUND She comes on very furiously but I must carry it on.

LADY LOVEYOUTH And therefore Sir since you have soe longe had A passion
for me I think I neede not blush to tell You I accept of your honorable affection.

RAYMUND Maddam you raise me to such a height of happiness I am astonished
165 with the thought on't.

LADY LOVEYOUTH Tis your goodnesse, but if you please wee will divide this
-peece of Gold.

RAYMUND Most Gladly Maddam. Though she urges me to seale I hope she will not force me to take livery and Seizen.

170 LADY LOVEYOUTH Now Sir I make bold to call you My owne.

RAYMUND What the Devill will this come to.

Enter FRAYLETY

FRAYLETY Here's a letter for you Sir left by A Porter who is gone and sayes it requires noe Answer.

RAYMUND For me, what can it bee.

175 LADY LOVEYOUTH Where's my Neice.

FRAYLETY In her Chamber Maddam.

LADY LOVEYOUTH If she offers to intrude upon our Privacy pray tell her wee are buisy.

FRAYLETY I will Maddam.

180 LADY LOVEYOUTH And doe you heare.

RAYMUND Shall I beleive my Sences.

(Reads) I cannot but bee Sensible of the Honour you doe mee in your Professions of Kindnesse and since this paper cannot blush for me I presume to tell you (what noething but the restraint I suffer could force me to) which is that your person and your Passion are esteemed by
185 Theodosia.

You may trust this bearer.

Oh my deare deare Theodosia, but lett me conteine my selfe.

LADY LOVEYOUTH What letter's that, pray lett mee see.

190 RAYMUND By noe meanes Maddam, a trifle A trifle.

LADY LOVEYOUTH Sure I may be trusted with it, I know severall statesmen that are not backwards in imparting to mee.

Enter THEODOSIA

RAYMUND What the Devill shall I doe.

LADY LOVEYOUTH How now Minx, what makes you sauceilly intrude upon
195 Mr Raymund and my selfe.

THEODOSIA A certain Curiosity I have of doeing things that are forbidden mee.

LADY LOVEYOUTH Tis very well, but pray gape not after him, you may if you please call him Unckle, in the meane time gett you in.

RAYMUND Curse on her impertinent Jealousy.

Enter CURTEOUS

200 LADY LOVEYOUTH Well now shee is come you may stay because I would have him Ignorant of the buisnesse I have with her but Ile not goe out to leave them together though.

RAYMUND Maddam I have to short a time to tell you how I am transported at your letter.

205 THEODOSIA Take care wee are watched, pray talke with Fraylety, I have Intrusted her.

LADY LOVEYOUTH Indeed, I doe not like the Fucus your servant brought.

CURTEOUS Not like it Maddam. Ile assure your Ladyshipp there is as good Sublimate and Crude Mercury in't as can be hadd for money prepared with
210 the Jaw-boanes of a sow burnt beaten and searced.

LADY LOVEYOUTH That Mercury water cannot bee right.

CURTEOUS Not right Maddam, tis true I know some poore little Mounte-
bancks are faine to make it in Buter and spoyle all but upon my reputation
mines made in silver, perhapps your ladyshipp thinks the mercury's not
215 kill'd enough, try it Maddam, put it in my Eyes, rubb it in my Teeth. Ile
venture it and if I receive any prejudice by it I will never more pretend to
repaire ruinous faces agen.

LADY LOVEYOUTH Say you soe.

CURETOUS Indeed Maddam I know some take soe little care to kill the Mercury,
220 that I once knew a Gentleman Flux'd but with kissing a Lady Just after she had
washed, and the Lady lost one of her Eyes too with it.

LADY LOVEYOUTH Goodlack Neice you may speake allow'd what you have
to say. Mr Raymund will trust mee, but -

Enter FRAYLETY

Now Frayletys come pray goe you into your Chamber, goe I say - Mr Ray-
225 mund Ile waite on you presently.

THEODOSIA (aside) Well Aunt I shall bee quit with you.

Exit THEODOSIA

LADY LOVEYOUTH Have you the Almond water.

CURTEOUS Here's the best in England.

LADY LOVEYOUTH What's the price of this.

230 CURTEOUS Six Shillings Maddam.

LADY LOVEYOUTH Fye upon't I have had as much on another for three.

CURTEOUS It must not bee such as mine is then, mine is made with Leamons
and Sack and Fumitary water and French barley to coole the face and prevent
pimples. I sell it, I sell it to severall Ladies that drinke hard that finde much
235 benefitt by it.

LADY LOVEYOUTH Well tis very well.

CURTEOUS But Maddam here is the water of the world, with this I have made
Ladies of Threescore looke like Thirty.

LADY LOVEYOUTH What is it.

240 CURTEOUS Tis Puppy dog water Maddam Stilld with two or Three puppies a
Couple of Neates feete and a delicate sow pigg.

RAYMUND Mrs Fraylety you must not refuse since Theodosia has intrusted
you to bring me privately into her Chamber this night.

FRAYLETY Sir I should bee loath to deny you any thing but my Lady will
245 discover it.

RAYMUND Lett mee alone to dispose of her.

LADY LOVEYOUTH Have you brought the Pomatum I spoke for.

CURTEOUS Yes Maddam, and Ile assure your Ladieshipp never visage was
anointed with the like, mine is made of a Lambs caule dryed in the sun and
250 washed with May dew, Your ordinary stuffe aboute the Towne is made of
Boares grease, tis good for noething but Scabby lipps.

LADY LOVEYOUTH Pray carry these upp to my Chamber. And I forgott to
speake to you, the Searecloth that I putt upon my Face att night is almost
spoyled, pray goe home and fetch me one.

255 CURTEOUS I will Maddam, this is not all my buisnesse, ther's a pretty
accomplisht Gentleman that has a greate Passion for your Ladieshipp.

LADY LOVEYOUTH I am sorry I cannot entertaine his flame, I am engaged to A
person, but if I bury him then much may bee.

CURTEOUS Engaged to whom Maddam.

260 LADY LOVEYOUTH Ile tell you another time, but goe now and carry those
things into my Chamber.

Exit CURTEOUS

FRAYLETY Sir I will not faile.

LADY LOVEYOUTH Mr Raymund I begg your pardon for makeing you waite
but if you please att present wee will withdraw.

265 RAYMUND Ile waite on your Ladieshipp.

Enter BRISK, OLDPOX and DRYBOB.

BRISK Ah Maddam your Ladieshipps humble Servant.

LADY LOVEYOUTH Gentlemen your Servant.

BRISK Where is your Niece.

LADY LOVEYOUTH Ile send her to you.

Exeunt LADY LOVEYOUTH, RAYMUND and FRAYLETY

270 BRISK Now you shall see my Mistresse.

DRYBOB This is a very good Jeast I faith, Oldpox his Mistresse.

OLDPOX That men should understand themselves noe better.

BRISK (walks aboute combing his Perreuke) Fa la, la, la, that's an Excellent Corant
.really - Graben is a rare man give him his due fa; la, la, la.

275 DRYBOB This is A good pretty Apish docible fellow, really he might have made a very pretty Barber Surgeon if hee had beene put out in time, but it arrides me extreemely to think how hee'l bee bob'd.

OLDPOX Yes Yes hee will bee bob'd, that men should bee soe mistaken.

BRISK Ay on my Consiẽnce and Soule the palate of his Judgment is downe,

280 And by the way how dost like that Metaphor or rather Catachresis.

OLDPOX Oh Admirable.

BRISK Drybob.

OLDPOX While these Coxcombes are in discourse ile privatly goe in and see my Mistresse.

Exit OLDPOX

285 BRISK Here's a Perewigg, noe flax in the world can bee whiter, how delicately it appeares by this Collour'd Hanging and lett me advise you ever while you live, if you have a faire Perewigg, get by A greene or some darke Collour'd hanging or Curtaine if there bee one in the Roome, oh, itt sets it of admir-abley.

290 DRYBOB A very Metaphysicall Notion.

BRISK And then bee sure if your Eybrowes bee not black to black em soundly, Ah, your black Eyebrow is your Fashionable Eyebrowes, I hate Rogues that weare Eyebrowes that are out of fasshion.

DRYBOB By the Soule of Gresham a most Philosiphicall experiment.

295 BRISK Thoul't scarce beleivet, but upon my honnour two Ladies fell in love with me in one day att the Kings Playhouse and are in A desperate condition att this very time for this Perewigg.

DRYBOB But why are you soe cruell.

BRISK Alas if I should minde every Lady that falls in love with mee I should
300 have a fine time on't indeede.

DRYBOB Stultorum omnia plena, I am the spurious Issue of a Fishmonger if a more conceited Puppy ever presented himselfe to my Eyes.

BRISK I had three severall suites in one Yeare, woon mee three very ingenious quickspirited and very pretty merry conceited Ladies as any are within the
305 walls of Europe, And you must know I doe vallue my selfe upon my Cloathes and the Judicious weareing.

DRYBOB Nay you are a most compleate and Polite Gentleman in the oppinion of att least two besides my selfe.

284.1 MS has no exit for Oldpox.

295 scarce] MS has "scare".

BRISK . Noe noe but ile tell thee an honnest fellow of my acquaintance by
 310 imitateing one of my suites gott him a widdow of £3000 a Yeare penny Rent.

Enter OLDPOX and THEODOSIA

OLDPOX Pray Maddam let me advise you don't run your selfe into trouble
 with these Puppies but let us Enjoy ourselves in private.

THEODOSIA Soe I must obey my Aunt, tis not for want of inclination to your
 sweete Society I assure you.

315 BRISK Ah my Queene Regent I salute the Hemme of your Garment.

THEODOSIA I cann't without A Blush allow the humility of the adresse.

DRYBOB Thow shalt see Oldpox how shee'l abuse him for I am the son of a
 Bum bayly if shee has not the most Exuberant and Luxurious Expressions that
 ever entered the Concave of this Eare.

320 OLDPOX This foole Drybob has noe more understanding then a gander.

BRISK By the Coate of our Family which is an Asse rampant a very Auntient
 and honorable one I am ready to venture my life under the banner of your
 Beauty, And honour you soe that I would - oh tis Incomperabley Incom-
 prehensible.

325 THEODOSIA By my Grand fathers Spurr leather which was in those dayes
 worne by very honourable persons you oblidge me soe imoderately - oh tis
 admirably inexpressible.

OLDPOX How I blush for this fellow.

BRISK Come Maddam let's be frolick Galliard and Extraordinary briske fa, la,
 330 la, la, la.

THEODOSIA Sir I cannot behold the lines of that face but I am provooked to
 mirth, fa, la, la, la, la.

BRISK Looke you there Drybob and Oldpox looke yee.

OLDPOX Madam I am soe interrupted by these fellowes that I have not time to
 335 tell you that I feed a flame within that soe Torments mee -

DRYBOB A pox on't that's stole out of a Play.

OLDPOX What then that's lawfull tis a Shifting age for witt and every body
 lyes upon the Catch.

BRISK Oh Madam where were you that I mist you last night at Courte.

340 THEODOSIA Did you shine there last night.

BRISK Madam I did for after I had pranced before your window upon my Roan
 Nagg in honour to my Love, did you see me Madam.

THEODOSIA Oh Sir my Eyes mett you in your Carreere, by the same token
 you had a Muscatoone and Pistolls.

320 then] MS has "them".

345 BRISK I had soe Madam and my man carried a Scrued Gun that I bought att
 Bruxells for I alwaies love to doe those things, en Cavalier but thus Equipied I
 went to take the Ayre in the Parke, and gad imediately all the Ladies and
 persons of Quality left the Tour and came aboute mee and were most in-
 comparably pleased with the fashion soe that I am resolved next time to goe
 350 with Back brest and headpeice.

THEODOSIA Most acutely imagined.

BRISK Then I went and uncased my selfe and went to make my appeareance att
 Courte, And perhappes made my honour as I entered the drawing roome as
 politely as any person could doe.

355 DRYBOB Yes Madam hee does goe sometimes in to the drawing Roome but I
 never saw anybody take notice of him, but hee getts to one of the windows and
 lolls there and is as Malencholly as one in the Masters Side in the Counter,
 there I Tickled it Oldpox.

360 OLDPOX © Devil o this Rascall, - but Madam hee never Speakes to any body
 att Courte but darby, and really Madam there are Excellent dialogues
 betweene them two but most comonly aboute Politicks.

BRISK Well Gentlemen I shall remember you in place where. But to goe on
 Madam I noe sooner entered but A Countess fell in love with the scent of my
 Gloves.

365 THEODOSIA Are they soe accurately Scented.

OLDPOX Yes Maddam instead of Perfumed oyle they had Goose greace and
 Ginger.

370 BRISK Tis well Sir but Ile assure you Madam they were soe admirably Scented
 that you may bury em in A Dunghill Seaven Yeares and theil reteine their
 Scent soe Rich and soe fashionable a Smell that you would wish yourselfe all
 nose to enjoy em.

THEODOSIA (Flourish) And my selfe all Eares to heare your Elegant description.

375 BRISK Hearke, Madam yonder are my Fiddles I bespoke em and pray let me
 have the honour to dance with you, it may bee you will like my manner well
 enough.

DRYBOB But wee want woemen.

OLDPOX Ile supply that imediately.

BRISK Prethee doe and make hast Oldpox.

380 OLDPOX Now will I bee revenged upon these two Coxcombs and bringe their
 owne Strumpets hither.

Exit OLDPOX

DRYBOB Oh, Madam now I thinke on't Ile tell you the prettiest Jeast ha, ha, ha.

THEODOSIA What's that Sir.

DRYBOB Ile tell you Maddam ha ha ha, Ile tell you ha ha ha.

BRISK Why when shall wee hear't.

385 DRYBOB Maddam I begg your Pardon I protest and vow I have forgott it but upon my life and soule twas one of the prettiest Jeasts in Christnedome this morning.

Enter LADY LOVEYOUTH and RAYMUND

RAYMUND You must not deny me this Evening some private conferrance with you.

390 LADY LOVEYOUTH But how shall I keepe it from the knowledge of my Niece.

RAYMUND Ile tell you Madam if you please to walk in the Garden, ile come in att the back doore and waite on you there where wee will conferr aboute our mutuall happiennesse.

LADY LOVEYOUTH I will not faile.

395 BRISK My most honorable Aunt that shall bee I adore your Shoestring.

LADY LOVEYOUTH O Lord Sir your Servant, come on Mr Raymund let's heare you breake a Jeast and put these two witts out of Countenance.

THEODOSIA Methinks Sir Mr Drybob is A notable man.

BRISK Ay Madam as farr as Inn's of Courte breeding goes but alas wee are
400 above those things.

RAYMUND Are you above Inns of Court breeding.

BRISK Yes that I am Sir whats that to you.

RAYMUND Why it is not Six Months since you used to keepe Company with none but Clearks and call for your Threepence *in* Cold Roaste beefe att
405 Hercules Pillars or the Harrow in Chancery Lane where the whole Company use to fall out aboute the dividing of Three halfe pence when every Night you used to drink ale and put law cases as longe as you could see.

BRISK You are merry Sir.

DRYBOB And where you used -

410 RAYMUND Nor is it five Months since I saw you strut most Majestically in the hall and Inveagle a Third man att Sixpenny Inn and Inn and by the helpe of A dozen men Chastise one poore Topper or Palmer where I have seene you most magnanimously assist att the Pumping of A Bawde or the washing and Triming of A Bayly.

391 walk] MS has "wake".

415 DRYBOB Where I have seene you -

BRISK Is this your breedeing.

DRYBOB Pox on't a man cann't speake for you.

BRISK But Sir Ide have you know I was as well esteemd there as any man that
ever Eat Loynes of Mutton Roasted yet and danced as well att the Revells too.

420 DRYBOB I have seene you there how you -

BRISK And let me tell you that att Christmass, wee were to have had a Prince
I was as faire for p^referrment as any man there; I should have been Earle of the
Poultrey Counter which is as good A Title as most of e^m.

DRYBOB Yes and I can tell you -

425 BRISK But the Government by reason of some civill dissensions fell that
Christmas, to a Common wealth but alas I am above these things.

DRYBOB Above e'm Ile tell you -

RAYMUND Why this to mee.

DRYBOB Pox o these uncivell fellowes they won't lett a man breake a Jeast
430 among em and Madam I am the sonn of A Baboone if stoppage of witt be not
as greate a paine to me as stoppage of Urine.

RAYMUND Have *not* I seene you within this Three Months lolling out of
Mundens with A Glasse of windey bottle Ale in one hand and a Pipe of
Mundungus in the other and out of A brisk gay humour drinking to Passangers
435 in the streetes.

BRISK Tis well Sir I hope you will give me sattisfaction for these affronts.

RAYMUND Feare it not.

BRISK Then blood will ensue, - Madam Ile waite upon you to night with both
this Gentlemans Eares.

Enter OLDPOX with BUTTON and TRIM

440 OLDPOX Madam these are the Ladies.

BRISK Slife this Rogue has undone me, Trim here, Theodosia will discover mee.

DRYBOB This villaine has undermin'd me, I am the Sonn of A Lay-elder if I
doe not assassinate him.

RAYMUND What's the matter Gentlemen are you planet-Strooke, Oldpox I
445 could hug thee for this.

OLDPOX Was't not a Subtile Stratagem but Theodosia has that Passion for mee
that I neede not have done it.

LADY LOVEYOUTH Ladies you are welcome wee neede your assistance in a Dance.

BUTTON Your Servant Sweete Madam.

- 43! stoppage] MS has "stoppag".

450 TRIM I am att your Ladieshipps Service.

BUTTON Lord Mr Drybob you neede not bee so strange.

TRIM And I had thought Mr Brisk you and I had beene better acquainted.

BRISK Ah, Cozen your Servant.

THEODOSIA Is she your Cozen Sir

455 BRISK Yes faith Maddam for want of a better.

DRYBOB And the other's my Cozen too a pox o that Rascall.

OLDPOX Ladies don't put up this Slight, They are affraid to owne you before
that Ladie.

BUTTON My Drybob is none of my Cozen Maddam I have a neerer relation to
460 him if hee please to owne it.

DRYBOB Death this will ruine mee.

TRIM Nor is the other my Kinsman Madam. Ile assure your Ladieshipp, hee's my
Servant.

THEODOSIA How now Gentlemen.

465 BRISK Alas Madam, She's Merry, Come pox on't letts dance and put these
things out of our Heads, come in Minum and Crochett and feague your
violins away fa la la la.

TRIM O my Consience if I don't prevent it my Servant will bee soe Impudent
to marry like a false man as hee is.

470 OLDPOX Feare not that I shall bob him of that lady I assure you.

BRISK Come strike up -

They Dance

BUTTON Really Madam your Ladyshipp dances admirably.

THEODOSIA Your Ladieshipp is pleased to say soe.

BRISK Now Mr Raymund I hope you are ready to give me sattisfaction.

475 RAYMUND I am Sir.

BRISK Follow mee then - Madam I have an inexorable buisnesse calls mee
away but I will kisse your hands imediately againe your Servants Servant
Ladies.

Exit BRISK

RAYMUND Ladies Ile waite on you againe instantly - Mrs Fraylety prethee
480 forgett not what I said to you, wee shall have Excellent Sport.

FRAYLETY Ile warrant you Sir Ile doe't.

Exit RAYMUND

LADY LOVEYOUTH Now hees gone ile retire.

Exit LADY LOVEYOUTH

TRIM Why does not your Ladieshipp frequent the Mulbury Garden oftener,
wee had such pleasant diverttissement there last night.

485 BUTTON Ay I was there Madam Trim and the Garden was very full Madam
of Gentlemen and Ladies that made Love togeather till Eleaven of the Clock
att night, twas a delicate Moon-light night.

THEODOSIA That's a time for Caterwowing rather then makeing Love.

TRIM Ile tell you Madam there was a Lord that shall be namelesse would
490 needes come and proferr his service to mee.

BUTTON I know who that was, alas Madam Trim hee'l doe that to any body.

TRIM Lord you are soe Troubled I warrant you.

DRYBOB But art thou sure my Mistresse loves mee.

FRAYLETY She can not rest for you.

495 DRYBOB But she is soe pestred with these fooles Brisk and Oldpox that I can
have noe time to Caresse her.

FRAYLETY Ile tell you a way to gett privately into her Chamber this night.

TRIM Madam this Lord tooke me by the hand and kist it and told me it was as
sweete as Roses and as soft as Jelly of Quinces.

500 THEODOSIA Or hee might have said as sweete as Frankincense or as soft as the
papp of an Apple.

BUTTON Alas Maddam I assure your Ladyshipp this Lord has said the same
thing to me Twenty times.

TRIM For my part Madam Button I doe not think you ever saw him.

505 BUTTON Lord Madam Trim you are alwayes detracting from me, I am sure I
saw him last night before you saw him, and hee told mee my Eyes were very
victorious and that they did outshine the moon though she was att full I
assure Your Ladyshipp.

THEODOSIA Indeed Madam I beleive Your Ladyshipps Eyes appeare the best
510 by Moonelight of any Ladies Eyes in the Parish.

TRIM I don't think soe neither Maddam.

DRYBOB Deare Mrs Fraylety accept of this little present - Ile not faile to do't,
Ile goe and prepare for't instantly, Ladies I have an Exorbitant affair causes
me att present to bestow my absence upon you. (to Theodosia) Madam Ile bee
515 sure not to faile you.

Exit DRYBOB

THEODOSIA What meanes this Fopp.

OLDPOX Maddam this insolent fellow keepes Mrs Button and has the insolence
to pretend to your Ladyshipp but Madam I have that honour for you -

FRAYLETY Pray Mr Oldpox lett me beg a word with you.

520 TRIM But Ile tell you Maddam now she talkes to me thus there was another Lord came to mee and told mee I was a pretty Nymph and that hee was a Satyr and invited mee in those amercous Shades to drink a bottle of Rhenish and Sugar and I protest to you Madam hee would not drink one drop till I had dipt my finger in the Glasse.

525 THEODOSIA It seemes Madam hee loved to drink with a Tost.

BUTTON Pish thats noething, Ile assure your Ladyshipp there's a person of Quality that treated mee that made me wash my hands in A glasse of wine before hee would drink.

THEODOSIA What Ridiculous vaine wenches are these.

530 TRIM Pish now sheetalks of that Madam A Servant of mine t'other day to show how hee Lov'd mee tooke my Shoe of my foote and drunk it full of wine.

THEODOSIA Are these the Charming creatures of the Towne that men Run madd after.

OLDPOX Faith I beleive shee loves me but why Would she not tell mee this
535 herselfe.

FRAYLETY She had noe opportunitie but bid me tell you since her Aunt watches her shee would have you this night gett in att her Window.

OLDPOX And I will and t'were as high as a Steeple, Ile gett these woemen gone and prepare for't instantly.

540 BUTTON She talk of her health, why Ile tell your Ladyshipp there was a person of quality att Chatolins drinking my health happened to spill but a dropp or Two on his Laced Band and hee sent it downe and had it Friccaseed and eat it all up because hee would not loose a dropp of my health.

THEODOSIA This indeed was greate love and honour.

545 OLDPOX Ladies my occasions invite me hence and I shall be glad to waite on you.

BUTTON Maddam I covett the honour of your Ladyshipps acquaintance.

TRIM I hope your Ladyshipp will not deny us that.

THEODOSIA Noe I am to greate a freind to my selfe Ladies.

550 TRIM AND BUTTON Your humble servant Madam.

THEODOSIA Your humble servant.

OLDPOX Madam Ile bee sure not to faile you.

Exeunt OLDPOX, BUTTON and TRIM

THEODOSIA What meanes this fellow Fraylety, what trick have you put upon these Coxcombes that they tell me they will not faile mee.

555 FRAYLETY Madam Mr Raymund designes this night privately to waite on you and to that purpose that he might not bee interupted has appointed my Lady to waite for him in the Garden and to gett ridd of these two Squires have appointed them to gett in att your window by Ladders privately.

THEODOSIA How then shall I see Raymund in my Chamber without discovery.

560 FRAYLETY Maddam I have appointed each of e'm to come to a wrong window
but were it a Right window they being both to come att one time would
disapoint one another.

THEODOSIA Thats not unpleasant wee may have very good sport, tis possible
they may bee taken by the watch and apprehended for housebreakers, come
565 along with mee.

Ereunt

Finis Actus iii^d

564 they] MS has "that".

Actus Quartus

Enter RAYMUND and BRISK

RAYMUND Come out Sir and fight if you have a maw to't, I am ready.

BRISK Noe prethee deare Rogue, let's stay a little and debate the buisness
over A bottle of wine first looke you.

RAYMUND Must I stay till by the strength of Terse Clarrett you have whett
5 your selfe into Courage.

BRISK But looke you deare Raymund the case is this -

RAYMUND Noe more words I am ready.

BRISK Now I think on't better too I must adjourne the Combate for tis growne
darke and wee cann't see to kill one another.

10 RAYMUND Come I warrant you wee can see one anothers bodies, that's enough.

BRISK Ay but I have sworne never to fight but when I can see to Parry.

RAYMUND Ile take away that objection, here are Candles in the Roome and
Ile bolt the doore that noe drawers shall come to part us.

BRISK Fye Raymund is that like men of Honour, Fight in A Taverne why tis
15 like the Bullies, man.

RAYMUND None of your fooleish punctillio's here, draw.

BRISK Well ha, ha, I have considered and Gad Slud thou art a very honest
fellow, I have that affection for thee that the Devill take mee if I fight with
thee.

20 RAYMUND Why did you call mee out then.

BRISK Come pox on't put up, I must confesse I have rashly embarked my
selfe in a most prejudiciall affaire but thou art A man of Honour and I will not
fight with thee.

RAYMUND Pray lett mee aske you one question.

25 BRISK What's that my deare freind.

RAYMUND Are you not A Coward.

BRISK Ha,ha, honest Raymund thou art merry but ile give thee leave to say
what thou wilt.

RAYMUND I neede not aske the question.

30 BRISK Well faith I will not fight with thee say what thou wilt but upon my
honour I'le give thee this Diamond Ring and my Roan Nagg if thou wilt
oblidge mee in one thing.

RAYMUND In what can that bee.

BRISK You know my Mistress will think I ought in honour to fight and if you

35 will doe mee the favour to make her beleive you fought with mee I'll tell her
you disarmed me and by that meanes I shall save honour and you will gett it
and for ever oblige me.

RAYMUND I had best take e'm for sport sake though I returne them againe.

BRISK Prethee deare Raymund doe, Ile doe as much for thee upon my honour.

40 RAYMUND Would you have a Gentleman Lye for you.

BRISK Why Ile Lye for you againe man when you will, what d'e talke of that.

RAYMUND Not I Sir.

BRISK Lett mee see I have thought upon a way to save that, Looke you wee'l

fight a little in Jeast and I'll let you disarme mee, here prethee take the Ring
45 and doe't and Ile send for my Roane Nag imediately.

RAYMUND Come Sir to oblige you I will draw then.

BRISK Honnest Raymund I am thy deare Servant, come on.

RAYMUND Come att you.

BRISK Hold hold hold man hold.

50 RAYMUND What's the matter.

BRISK How shall I bee sure you won't fight in Earnest.

RAYMUND I give my word for't.

BRISK But Gad now I think on't I won't trust you if you would give me your
Bond, I don't know how the Devill may Tempt you, Besides who knowes but
55 your foote may Slipp and you may Run me Through the Body.

RAYMUND What an Imoderate Coward is this.

BRISK Faith thou had'st as good tell her soe without this Experiment.

RAYMUND But there must appeare some Signes of Fighting or she'l not beleive
it.

60 BRISK Why Ile teare my Band and my Shirt and Run my selfe through the
Coate.

RAYMUND But there must bee some Signe of blood.

BRISK Pox on't how shall I contrive that.

RAYMUND Why take your Sword and Run your selfe through the Arme.

65 BRISK Thank you for that I faith, I have knowne men have died of that.

RAYMUND Fye fye tis noething, Ile doe't to my selfe then.

BRISK Hold hold you may Prick an Arterie and bleed to death and then I shall
bee hanged for that.

RAYMUND Thats well thought on O incompareable Coward.

70 BRISK I'll doe as well if my Shirt bee bloody att the hand and I'll venture to
prick my finger for that.

RAYMUND Well as you will.

BRISK S^life now tis over Ile doe't on my Right Sleeve that shee may think I am wounded on the Sword Arme - Soe tis Enough. But now for my Coate.

75 RAYMUND Noe doe that as wee are goeing alonge in the Coach.

BRISK Noe deare Raymund kisse mee, you have oblided me soe that I am a Son of A Scavenger if I dye without Issue Ile make you my heire, But if you love me, Not a word of all this.

RAYMUND I warrant you.

80 BRISK Come on deare Rogue letts goe.

Exeunt

Enter OLDPOX with a Ladder

OLDPOX This is the window Mrs Fraylety appointed mee to get in att - (Setts downe the Ladder) Soe now for my Climeing, how I shall Laugh att my two fooleish Rivalls Brisk and Drybob poore puppies that they could not finde all this while how Theodosia abuses em.

Enter DRYBOB with a Ladder

85 DRYBOB This is the Window, my expectation is on Tiptoes as I may soe say, Little doe my Two presumptuous Rivalls think of my assignation poore Sotts, but lett me fix my Portable paire of Staires.

Hee setts it upon OLDPOX

OLDPOX Heaven what will become of mee, this is some Villaine comeing to committ Burglary.

90 DRYBOB Pox take mee if I knowe whats the matter, ~~itt~~ cannot bee the wall that Yeilds thus, if it bee they were noe good Mathematicians that built it.

OLDPOX S^life if it should bee a Theife hee'l cut my Throate least I should discover him, what shall I doe.

DRYBOB Well let what will come on't though I precipitate my fate I will

95 Storme this Enchanted Castle.

OLDPOX Who ere hee bee I am sure Ile not suffer him to come up to mee.

OLDPOX Turnes him of as hee is goeing up.

DRYBOB S^life what's this, am I to be turn'd of and Executed for Love Fellony before my time, what can this meane. I have gott noe hurt yet may bee t'was the Corner of a Balcony I sett my Ladder against, Ile make one Experiment more. (Hee goes upp A little way) Soe now tis fast.

100 OLDPOX O Devill what shall I doe, but if this should beethe Devill, as none but hee after that Shock would venture, one would think, I am in a Sweete Case, would I were well ridd of this honourable Intrigue, S^life hee comes up -further, oh hee hurts my Arme and Shoulders.

- 105 DRYBOB Now my deare Marygold of Love I come in to thy Armes and thou
shouldst open to me as that does to the sunne.
- OLDPOX If hee bee A mortall man ile try if hee have a Neck to spare for I am
resolved to breake one for him.
- DRYBOB Soe Soe hold a little now Drybob thou art as happy as a new Dub'd
110 Knight is in seeing his Lady take place of her neighbours.
- OLDPOX turnes DRYBOB of
- OLDPOX Now neck or noething.
- DRYBOB O heaven what's this, I am amazed, I Tremble every Joint of me,
sure this place is haunted with Spirits and this is some sonn of a whore Incubus,
that is my Rivall, what shall I doe, if I misse this oppertunity heaven knowes
115 when I shall have another.
- OLDPOX Sure hee'l venture noe more, yet ile hold fast att The window for
feare hee should doe as much for mee as I have done for him.
- DRYBOB I have been twice foyled and as the Lattines say cave tertium.
- OLDPOX Theodosia Theodosia open your window.
- 120 DRYBOB The Ladder stands very fast, now I will once more enterprize this
honorable acction though Beelzebub himselfe stood in my way.
Hee goes up to the topp of the Ladder on one side of OLDPOX
- DRYBOB Theodosia open mee the window and lett mee in, tis I my deare.
- OLDPOX O heaven what will become of me, this must bee the Devill, an
ordinary man would have broke his Neck.
- 125 DRYBOB Ile Try if I can charme her with my voice, open the Window my
deare my deare and open the window my deare.
- OLDPOX Oh this is some Coxcombe that somebody has put a trick upon.
- DRYBOB I have almost forgott that excellent Songe, hem:
- 130 Open thy Window my Deare my deare
 and open thy window my deare.
- OLDPOX Get thee back againe, Through the wind and the Raine for thou shalt
have noe Lodging here.
- DRYBOB O mercy mercy deare Beelzebub and spare thy servant Drybob, I dare
not call for helpe least I should be discovered by the people of the house.
- 135 OLDPOX Yonder is a light comeing towards us, I shall bee ruined if I doe not
Shift for my Selfe.
- DRYBOB If I bee discovered by yon Ignis fatuis or Lanthorne I shall bee undone
for ever, I must try to make an Escape.
- As they are Decending Enter RAYMUND and BRISK with Fidlers
- BRISK Come on my Deare freind, strike upp my men of noyse, how now

140 what's here, Theives with Ladders att my Mistresses Window, Ile mall e'm.
They both fall upon DRYBOB and OLDPOX who run roareing one way and the
other another

RAYMUND How now villaines, (aside) Fraylety has done this admirably.

BRISK S'life Raymund if I had not come I might have lost my Mistresse out of
 this window for on my Consience these Rogues came with a fellonious
 intention, but come letts in and give e'm an account of it and fidders make
 145 way for us.

RAYMUND Come on, but how shall I gett ridd of this foole, I must think of
 some way.

Enter FRAYLETY

FRAYLETY O Gentlemen what's the Cause of this uproare.

BRISK Ah Mrs Fraylety I have made bold to beate a Couple of Rascalls that
 150 were goeing to committ fellony without the benefitt of the Clergy, But Ple
 goe and waite upon my Mistresse.

Exit BRISK

RAYMUND Oh Mrs Fraylety t'was Oldpox and Drybob, our Plott is spoyled,
 I shall bee diverted by e'm from seeing my Mistresse.

FRAYLETY Noe noe let me alone, Ile dispose of em another way.

155 RAYMUND Adieu.

Exit RAYMUND

Enter OLDPOX from behinde the doore

OLDPOX Oh I am beaten bruised and lamed soe, that I had rather have beene
 twice Fluxed then have endured it, my boanes are as loose as the Skeletons
 in the Phisick Schoole, oh my head and shoulders, Mrs Fraylety, I kisse your
 hands and rest your humble Servant Oldpox.

160 FRAYLETY Sir I finde you are defeated by some ill accident or other but ile put
 you in another way to be secure. The Lady Theodosia is in that Passion for
 you that I feare she will discover her selfe.

OLDPOX Poore heart I know shee Loves mee but I hope shee will bee soe
 discrete as to conceale her passion, but here was another with a Ladder
 165 Climeing up to the window or I had gott in.

FRAYLETY Another it's Impossible, but least you should bee suspected take
 away your Ladder and sett it against the garden wall and I will appoint your
 Mistrisse to receive you there if you will venture to come over to her and
 there shall bee a Parson ready to Joyne you in the banqueting house, make
 170 hast least you be surprized and come to us instantly.

OLDPOX Deare Mrs Fraylety take this, I fly I fly.

Exit with a Ladder

Enter DRYBOB

DRYBOB O Mrs Fraylety are you there, I have been beaten more Severely then ever Turk was by Tamberlaine which by the way is noe ill comparrison, ha.

FRAYLETY I have heard soe but take up your Ladder and be gone and Lay it
175 downe on the backside of the house and come to us presently and I will designe you an easier assignation, hast, hast, least you bee discovered.

DRYBOB Deare Mrs Fraylety take this Ring, Ple bee with you instantly -

Exit with the other Ladder

FRAYLETY Goe your wayes you brace of baboons and bee still the subject of all farces.

Exit FRAYLETY

Enter RAYMUND, BRISK, LADY LOVEYOUTH, THEODOSIA and FRAYLETY

180 LADY LOVEYOUTH Ist possible, Theives comeing in att my window, Heaven how I tremble.

FRAYLETY Truely Madam they were as sufficiently beaten as your Ladyshipp could wish.

THEODOSIA That's some revenge for the trouble their impertinence has given
185 mee, but I am affraid these Coxcombes will hinder Mr Raymunds visit.

FRAYLETY Feare not that Maddam.

RAYMUND Bee not apprehensive Maddam four the Rascalls are too well sattisfyed for their paines to attempt any more.

Enter OLDPOX and after him DRYBOB

OLDPOX Ladies and Gentlemen your humble Servant.

190 DRYBOB Deare freinds your Slave I am in one word the enemy to all your foes.

BRISK Oh are you here, Ile tell you Oldpox and Drybob as I was comeing to give my Mistresse a Serenade a Couple of fellonious Rascalls were with two Ladders Climbeing in att a window of the house but I think I have soe bruised the Dogs theile scarce bee fitt for Climbeing this weeke againe.

195 OLDPOX (aside) A Plague on't I feel't in my bones but I must disemble it.

DRYBOB (aside) A pox on em the Rogues Laid on as if they had been Threshing for Twelvepence a day.

OLDPOX But is it possible.

BRISK Yes I assure you as this blade doth Testifye.

200 DRYBOB Why what impudent Rogues were these Oldpox.

OLDPOX (aside) Death that I must be forced to call my selfe soe, if I had beene there I would have soe malled the villaines.

DRYBOB For my part I doe not wish I had been there for my Extraordinary
 Passion would have made me have had the blood of the Rogues that's certaine,
 205 a pox of their heavy hands.

RAYMUND (to Lady Loveyouth) Hee has been fighting Maddam thats the truth
 on't, pray take notice on't.

BRISK I wonder Raymund noebody takes notice of my Torne band my bloody
 sleeve and my Coate being run through, I think theyr all blinde.

210 LADY LOVEYOUTH Good lack Mr Brisk your² bloody and your band's torne.

BRISK Ha, bloody say you.

RAYMUND (to Theodosia) Pray hold up the humor Madam.

THEODOSIA I protest Sir you fright mee, what dangers have you run your
 selfe into.

215 BRISK Alas Madam this is noething a trifle a trifle.

FRAYLETY Your Coates run through, you have been fighting.

BRISK My Coate run through, where where, ha, tis soe.

DRYBOB Ah pox on him the damn'd bully heldebrand was flesht and would
 needs shew his vallour upon my Shoulders.

220 LADY LOVEYOUTH Are you wounded Sir.

BRISK Pshaw, Madam this, alas, alas, I beseech you take noe notice of this,
 Phaw a Slight thing a toy a toy fa, la, la, la, la.

OLDPOX (to Theodosia) Pray Madam favour mee with one word.

DRYBOB (to Theodosia) Madam pray favour mee with one word.

225 FRAYLETY Shall I goe for a Surgeon Sir.

BRISK (aside) Noe I thank you hee'l discover the trick on't, Noe noe by noe
 meanes, alas you make soe much on't, I am used to these things, Pshaw this
 is noething, pray call in the fiddlers, come come and lett us bee verry merry
 fa, la, .la, la.

230 THEODOSIA Sweete Mr Brisk doe me the favour to tell me the occasion of this.

BRISK Noething noething Maddam, alas, alas.

THEODOSIA Tis my concernment for you makes me aske it.

DRYBOB Ah what does she say Oldpox.

OLDPOX She is pleased to be merry with him.

235 LADY LOVEYOUTH Assure your selfe ile not faile to waite for you in the Garden.

RAYMUND I hope your Ladieshipp doubts not mee.

BRISK Faith Madam if you will needes have it I made bold to call Mr Raymund
 to accompt for some words that passt³ before you and upon my honour Madam
 hee's a very gallant fellow.

240 RAYMUND Nay I beseech you Mr Brisk.

BRISK Nay Gad it shall all out, hee fought like Thunder and Lightening and I
 must confesse twas my fortune to bee disarmed Madam, but I hope I lost noe

honour since twas against soe brave a fellow whom for his Generosity I
 embrace - Deare freind you have oblidge me for ever - Come fiddles
 245 come in come Sing that little Song I gave you.

OLDPOX Pray Madam favour mee.

DRYBOB Pray Madam favour mee.

BRISK Nay Gad you must listen to my Song Madam.

Song

RAYMUND Madam Ile not faile to waite on you, your humble servant -

Exit RAYMUND

250 DRYBOB Madam I hope you will be punctuall.

THEODOSIA Trust me Sir.

DRYBOB Adieu to all. -

Exit DRYBOB

OLDPOX Madam Ile instantly goe and prepare to waite on you, you'l not faile.

THEODOSIA I shall not bee soe Injurious to my selfe.

255 OLDPOX I humbly kisse your hands, Madam your Ladyshipps most obedient
 Servant. -

Exit OLDPOX

LADY LOVEYOUTH Good night sweete Mr Oldpox, Mr Brisk I pray be pleased
 to favour mee with your absence.

260 THEODOSIA Pray doe and get a Surgeon to dresse you and to-morrow I shall be
 ready to receive a vizit.

BRISK Ladies your Servants Servant Ladies, Come Fiddles - Strike up and
 march along boyes, fa la la la.

Exit with Fiddles.

LADY LOVEYOUTH Pray Gentlewoeman goe up in to your Chamber doe heare.

THEODOSIA Madam Ile obey.

265 LADY LOVEYOUTH Be sure you doe.

Exeunt LADY LOVEYOUTH and FRAYLETY

THEODOSIA Goe thy wayes my deare Aunt and meditate on what thou shalt
 neere enjoy - if my unkle after all this report of his being kill'd in Candia
 should appeare againe when she has as she thinks made sure of another husband
 t'wold bee noe ill farce.

Enter RAYMUND

270 RAYMUND Now my Incomperable Theodosia I am blest in the oppertunity I
 have soe long sought for to cast my selfe att your feete and to tell you that it
 belongs to you to make my life for ever happy or miserable.

THEODOSIA You may with Justice enough accuse mee of Levity in soe suddenly
graunting it but I hope you have soe much honour to impute my easiennesse
275 Somewhat to the Slavery I suffer though I have noe disesteeme of you.

RAYMUND Madam tis soe much to my advantage that I shall never enquire the
Cause only lett me begg of you since our fortune is like to allow us soe few of
these oppertunityes that wee may make what use wee can of this.

THEODOSIA I have soe absolute a Confidence in your honnour that I yeild to
280 your conduct in this affaيرة and desire noething more then to bee redeemed
from the fooleish Tyrany of my Aunt.

Enter FRAYLETY

FRAYLETY I have left my Lady in the Garden most impatiently expecting you
Mr Raymund but pray Madam if you love mee retire to your Chamber least
any of the Servants should unluckily see you and informe your Aunt.

285 THEODOSIA Tis noe ill advise.

RAYMUND But how have you disposed of Drybob and Oldpox.

FRAYLETY Oh they are safe enough Sir.

Exeunt

Enter LADY LOVEYOUTH in the Garden

LADY LOVEYOUTH Sure the passion hee has for mee will not suffer him to
stay longe from mee, the story of Theives att my Window has put mee into
290 such a fright that noething but love could engage me to walk here alone.

Enter OLDPOX lookeing over the wall

OLDPOX Soe the Coast is Cleere, if my Mistresse bee but here now I feare
noething, my deare, my deare.

LADY LOVEYOUTH There hee is, I knew hee was a person of honour - deare
Sir I am here.

295 OLDPOX Now my deare I come, wer't as high as Paules was Ide venture it.

As she is unlocking the doore hee leapes downe

OLDPOX Oh my Shins my Shins Sdeath I have broke both my Leggs.

LADY LOVEYOUTH What neede you have climbed, I was unlocking the Garden
doore, I feare you hurt your selfe.

OLDPOX Sdeath I am murdred. I see by experience these leapes are not fitt for
300 a man whose Shins have been laid open.

DRYBOB appeares above

DRYBOB Now for my Leape of honnour.

LADY LOVEYOUTH How now Mr Raymund have you hurt your selfe.

OLDPOX Mr Raymund, why did you expect him Madam here.

DRYBOB leapes downe

LADY LOVEYOUTH O Heaven Theives Theives Murder Murder helpe helpe.

She runs away

305 OLDPOX O Devill whats this, tis my Lady Loveyouth's voice.

DRYBOB I am astonished like the head of a Gorgon, what shall I doe to abscond a little, I shall bee apprehended for a Theife else.

OLDPOX Tis very darke, where shall I hide my selfe, what Devillish mistake is this.

They run against one another

310 DRYBOB Pox o this damn'd post, I am sure I had like to have gott a Diabolicall fall with running against it.

OLDPOX Sdeath whats that I run against, what an unfortunate fellow am I to bee thus disappointed Just as I thought to have beene sure of my Mistress but my Comfort is I know she loves mee.

315 DRYBOB What a Devilish Catastrophe is this.

They gropeing up and downe light on one anothers hands

OLDPOX Ha this is a Ladies hand - Maddam I humbly kisse your hand.

DRYBOB Whats here, whither shall I flye.

OLDPOX Madam this is the Season of Love, don't recoyle, let mee receive you into my embraces. Sdeath this is noe woeman.

320 DRYBOB Oh helpe helpe what will become of me, (hee getts loose) whether shall I flye -

OLDPOX Oh horred sure this house is haunted; which way can I escape.

DRYBOB If this bee the devill I laid hold on I don't like his sly Tricks to fright a man, would hee would bee as Civill as the Wiltshire Devill was and beate
325 a Drum to give a man notice where hee is that I might avoid him unlesse hee were better Company.

OLDPOX Whats here, her amazement has made her leave open the door of the house, Ile in there, ther's more safety then here.

Hee goes in

DRYBOB Ha I saw one enter att that doore, Ile follow and apprehend him and
330 his attachment will secure mee.

Exit

Enter OLDPOX

OLDPOX What doore is this, Ile Inand Hide my selfe here till this bustle bee over.

Enter DRYBOB

A noise within

WITHIN Lights here follow follow

305 Loveyouth's] MS. reads "Loveyouth".

311 Running] MS reads "runnig".

DRYBOB If I could but conceale my selfe till they are past I might easily insinuate
 335 my selfe into Theodosias Chamber, whats here, ha, I beleive this leades
 into the Cellar, I will decend and Lye in Ambush there.

Exit

Enter Servants with torches Swords Spitts and fireforks

FIRST SERVANT Come now wee have mustred up our forces letts into the
 Garden.

SECOND SERVANT Come on wee'l Mall em.

340 FIRST SERVANT Whats the Cellar doore open, Ple lock it and take the key
 with mee, if any body bee there I'le secure e'm.

SECOND SERVANT Come on fellowes.

Exeunt Servants nanet FRAYLETY

FRAYLETY How unlucky is this, this has marrd all our designe, my Lady has
 found Mr Raymund and her Neice, wee are undone beyond redemption.

Enter LADY LOVEYOUTH, RAYMUND and THEODOSIA

345 LADY LOVEYOUTH False and ungratefull man did I for this soe soone bestow
 upon you my too credulous heart, soe early to betray mee, oh unheard of
 Villany.

RAYMUND Madam pray heare mee.

LADY LOVEYOUTH Noe thou vile Trecherous man I will heare noe more,
 350 hast thou the Impudence to excuse it - Oh, heaven I am lost for ever - but for
 you, you most abominable Creature to undermine me thus, take leave of
 Liberty, henceforward your Chamber shall bee your Prison till I have dis-
 posed of you to another person Ile assure you.

THEODOSIA Then Madam you force me to declare my selfe sooner then my
 355 modesty would give me leave, this Gentleman is mine while I have breath,
 noething but death shall part us.

RAYMUND And Madam that minute that I am false to you may all the Plagues
 that ere afflicted yett mankinde fall on mee.

LADY LOVEYOUTH In what a miserable condition am I - But Mr Raymund
 360 I cannot believe this, sure this is some Interlude.

RAYMUND Maddam it is a truth Ile dye for; Though Madam I am oblidge to
 begg your pardon for makeing you a property.

LADY LOVEYOUTH O Impudence. Come Mistresse into your Chamber quickley,
 Ile bee your keeper.

365 RAYMUND Madam wee will be prisoners together.

LADY LOVEYOUTH Out of my doores you villaine or I will have those that
 shall Chastise your Insolence with death.

RAYMUND Madam I have not soe meane a Soule to be frighted from protecting
 my Mistresse.

370 THEODOSIA Sir let mee intreate you to leave mee and assure your selfe wee will not longe be seperated.

RAYMUND But Madam twill be dangerous to leave you to her fury.

THEODOSIA Sir let me begg you will not dispute it further but be gon, makeing a bustle will call my honou^r into question.

375 RAYMUND Maddam I must obey and I have a way to free you instantly, tis this -

LADY LOVEYOUTH Away noe more discourses.

Exeunt LADY LOVEYOUTH and THEODOSIA

RAYMUND Well a desperate disease must have a desperate Cure; Mrs Fraylety I have a way this moment to secure my Mistresse.

380 FRAYLETY Oh Sir I am in that fright for you.

LADY LOVEYOUTH (within) Fraylety come up quickly.

FRAYLETY Oh Sir I am called I must away.

RAYMUND I have not time to tell you but desire Theodosia what ever happens not to bee frightened. Ile aboute it instantly.

Exit FRAYLETY

Enter Servants from the Garden

385 FIRST SERVANT My Ladie was frighted with noething I am sure, wee have been round the Garden and can see noe body.

SECOND SERVANT The walls are so high on the inside if Theives had been there they could not have escaped.

FIRST SERVANT Ha, here's one, Seize him.

390 RAYMUND Seize me yee Rascalls, have att yee.

They fight hee beates them back and goes out

Enter LADY LOVEYOUTH

SECOND SERVANT This a Theife, I am sure he fights like a Devill.

LADY LOVEYOUTH Whats the matter.

FIRST SERVANT Oh Maddam theres noe body in the Garden but wee found one Theife here but the Rogue has beene too nimble for us and has Escaped,
395 shall wee pursue him.

LADY LOVEYOUTH Noe lett him passe though hee's the greatest Theife, ha's robd mee of my honnour and my quiet.

Exeunt

Enter OLDPOX and DRYBOB, in the Cellar

OLDPOX I heare a bustleing here aboute the Cellar frights mee horribly, this is a most unfortunate night.

400 DRYBOB Oh that I were once out of this hellish place - if ever I had to doe with Love and honour more would I were an Eunuch in the greate Turks Seraglio.

OLDPOX There has been a devillish noise above but now alls quiett and I hope
I shall imediately have an oppertunity to see my deare Theodosia, death what
noise is that, never was house soe haunted as this is, Ile try if I can gett out

405 DRYBOB O heaven who'es that there.

OLDPOX Tis a man by his asking that question and may bee one of the house.

DRYBOB Who are you in the name of wonder, oh how I dissolve.

OLDPOX I am the Devill.

DRYBOB The Devill, oh hee's come to fetch mee away for my whoreing and
410 my Drinking.

OLDPOX Mortall thou art my Due.

DRYBOB (aside) That may bee but hee's a damn'd impatient devill to dun
before his day.

OLDPOX Come into my Armes.

415 DRYBOB Oh Plague on him that I had my mouth full of Holy water to spitt in
the Rogues face but there's noe way now but Civility, Deare Mr Devill,
deare Mr Devill doe not harme mee, you know I have been alwayes Civill to
you, I am your Servant Drybob.

OLDPOX Mortall thou lovest Theodosia, and must disclaime thy Love.

420 DRYBOB Love quoth he, a pox on love for me, deare Sir I disowne her, she is
att your service with all my heart Good Mr Devill, and would to heaven I
were Ridd of her and thee too fairely.

A greate noise above of people crveing fire

OLDPOX O Heaven what shall wee doe.

DRYBOB Slife, fire, it's the bituminous vehicle as the vertuoso's say that this
425 Devill came in has Sett fire o' th' house.

OLDPOX Which is the way out.

They Justle one another and OLDPOX falls upon DRYBOB

DRYBOB Oh the Devill has gott upon mee and intends to hold mee here till I
am burnt.

OLDPOX getts up and goes to the Doore

DRYBOB Noe now hee is of.

430 OLDPOX O heaven the doore's lockt, what shall I doe, theile not minde us if
wee call and wee shall bee burnt.

DRYBOB What are you a Devill and affraide of your owne Ellement, methinks
a Devill out of the fire should bee like a Fish out of water.

NOYSE Fire fire fire.

435 BOTH Helpe helpe here fire Murder helpe.

FIRST SERVANT What noise is that below.

BOTH Helpe helpe.

SECOND SERVANT Oh ho have wee caught you, they are the Theives.

FIRST SERVANT That's well, stay there you dogs, if the house bee burnt Ile
440 assure you you shall burne with it.

OLDPOX O helpe helpe tis Oldpox.

DRYBOB Oldpox, a Curse on you for frightening me, helpe tis I, tis Drybob.

OLDPOX Wee'l see if wee can gett out att the window, this is A Judgment
upon mee for Acting the Devill.

Enter Servants Running up and downe

445 FIRST SERVANT More hands, water quickley and wee shall quench it instantly.

SECOND SERVANT Tis Strange how the Coach house should be fired.

Exeunt

Enter RAYMUND and THEODOSIA

THEODOSIA This was an excellent Stratagem Sir and with little or noe danger.

RAYMUND Come Maddam while your Aunt is seeing the fire quencht on the
back side let us escape att the fore Doore.

Exeunt

Enter LADY LOVEYOUTH, FRAYLETY and Servants

450 LADY LOVEYOUTH Soe heaven be thanked all danger's past, how could this
fire happen, this has been a night of wonder.

FRAYLETY It must be some Theives designe to Rifle your house Madam.

FIRST SERVANT Wee have two of the Theives safe in the Cellar, they shall
suffer for't.

455 LADY LOVEYOUTH In the Cellar, fetch e'm up quickley, by them wee may
discover something, goe see where my Neice is Fraylety.

Exit FRAYLETY

Enter Servants haleing OLDPOX and DRYBOB

SECOND SERVANT Come alonge you Rascalls.

FIRST SERVANT Come you sonns of Bitches.

LADY LOVEYOUTH Who are these Mr Oldpox and Mr Drybob, this is as
460 Strange as all the rest.

OLDPOX Madam I kisse your faire hands.

DRYBOB Pish thats a vile old Phraise, I am an humble servant of your foote-
mans.

LADY LOVEYOUTH Sure this is Inchantment, how came you in the Cellar.

465 DRYBOB Madam I will most expeditiously inform you.

Enter FRAYLETY

LADY LOVEYOUTH How now where's my Neice.

FRAYLETY Madam She's gone, fled away, I have been in every Roome in the house and cannot finde her.

LADY LOVEYOUTH Gone, I am undone, Ruined for ever, what shall I doe.

470 DRYBOB What Imports this Transport of yours Madam.

LADY LOVEYOUTH You and I and all of us are abused, betraid, this false wretch this base villaine Raymund has stolne away my Neice.

OLDFOX Madam don't feare that, to my knowledge there is a Person in the world she is more then halfe engaged to. Noe Noe she cares not for Raymund

475 take that from me.

LADY LOVEYOUTH Flatter not your selfe, tis true true.

DRYBOB Raymund, Ile assure you Maddam she used to simper more favourably on mee then upon any man, And Gad if the truth were knowne shee thinks mee the Nine Worthyes compared to him.

480 LADY LOVEYOUTH Whats to be done.

OLDFOX Now deare Mrs Fraylety I know you and shee have designed this for my good, where is Theodosia.

FRAYLETY You know as well as I Sir but pray betray mee not to my Lady.

LADY LOVEYOUTH Come Gentlemen letts in and heare your Story while I
485 send for a warrant to Search for my Neice, I'll have her dead or alive.

FRAYLETY Mr Drybob not A word of me to my Lady.

DRYBOB Noe I will be as Silent as a Silenced Parson, which is pretty well said too.

FRAYLETY If you bee not more Silent then they are tis hard.

490 DRYBOB I will bee as Silent as Taciturnitie its selfe, basto.

Exeunt omnes

Finis Actus quarti

Actus quintus

Enter LADY LOVEYOUTH and FRAYLETY

LADY LOVEYOUTH Noe Newes of either Raymund or Theodosia.

FRAYLETY All possible search has been made after *em* both last night and this morning and they are neither to be found.

LADY LOVEYOUTH How am I confounded with this disaster, Yet I have it in
5 my head to bee revenged on em both.

FRAYLETY Your Ladyshipp was too credulous to trust him soe soone.

LADY LOVEYOUTH Ah Fraylety hee is a Dirty person thus to desert mee but Ile be quitt with him and that Jiguembob my Neice.

FRAYLETY How Maddam.

10 LADY LOVEYOUTH Why I will Imediately Entaile my Estate to which shee is heire for want of Lawfull Issue of my Body on my Cozen Richard and to Plague him I will marry another for I am resolved to play att small game rather then stand out.

FRAYLETY Madam what think you of Mr Oldpox, hee's noe unfitt man for A
15 husband.

LADY LOVEYOUTH Why really I beleive hees a very good natured person A Childe of honour, the softnesse and Gentleness of his Amcrous nature is admirable but doe you think hee will have any Sprinkleings of affections for mee.

20 FRAYLETY Sprinkleing Maddam, hee will have a whole flood of Love for you.

LADY LOVEYOUTH Why truely hee's a pretty hopefull man, And I have noe aversion to him but rather A concerne for him, You shall see Fraylety I am a woeman easy to Command my Passions, but in the meane time send for A Scrivener and bid him bring A blank Conveyance with him for though I doe
25 resolve to make Mr Oldpox my Husband yet I will dispose of my Estate as prudent Widdows wont to doe.

Enter A Servant

SERVANT Kadam Mr Oldpox is comeing to waite on you.

LADY LOVEYOUTH Tell him I am retired, Fraylety Ile leave thee to Sound him as to point of this concerne.

Exit LADY LOVEYOUTH

Enter OLDPOX Stumbles and falls downe

30 FRAYLETY This is pleasant Ile observe him.

OLDPOX Murder Murder oh heaven what shall I doe, I have hurt my selfe Just upon the Shin bone that was exfoliated, I have spoyled my Arme, I fell Just upon the place where there is a node upon the Periostium, oh my bones A man in my Condition receives as much hurt by falling as a Watch does.

20 Sprinkleing] MS has "Spinkleing".

35 Oh my head, Sweete Mrs Fraylety I - oh my Shoulders - I am come my
deare pretty - oh Devill whats this.

FRAYLETY What's the matter Sir.

OLDPOX I have hurt my selfe a Little with the fall, besides I am in a little
disorder for the Losse of Theodosia, sure some base fellow has forced her
40 hence for I am sure shee loved mee most extreamely - Sdeath I have spilt my
bottle of Diet drink in my Pockett and Spoiled all my Almonds and Raisons,
I shall loose my dinner today - oh my Shin, oh, but deare Mrs Fraylety tell
mee where she is, I know she has Intrusted thee, I am sure I am the only
person in her affection.

45 FRAYLETY Flatter not your selfe Mr Oldpox She loves you not.

OLDPOX Prethee don't put this upon mee ha, ha, ha, I am sure noe man had
those favourable Smiles from her that I received; Oh, that twinge.

FRAYLETY Come the truth is Sir shee's fled away with Mr Raymund.

OLDPOX Lord Mrs Fraylety all this won't doe, as if I did not know when a
50 woeman Loves mee, Pah, this bolus that I tooke in the morning rises in my
Stomack damnably, and yet there was as good turpentine Int as could be
bought for money.

FRAYLETY You may please to Slight it, but to my knowledge she's marryed to
Mr Raymund.

55 OLDPOX Is it true.

FRAYLETY Too true for you.

OLDPOX To Raymund, certainly hee used all the helpe of Philters Charmes
and witchcraft, hee must have the Devill to helpe him to remove her affection
from mee, it was soe settled, oh - and fixed upon me, but I am ruined
60 beyond redemption, I am for ever disapointed both of love and money.

FRAYLETY There's another person in the world that's worth Your love and
has a fortune Equall to Theodosia.

OLDPOX Deare Soule thou dost Eternally oblidge mee but prethee who is't -
oh - oh: prethee tell mee.

65 FRAYLETY My Lady Loveyouth.

OLDPOX Ha, ha, well really shee's a fine person and I am extreamly deceived
if she has not a most violent and predominant passion for mee.

FRAYLETY Sir you are not deceived.

OLDPOX I think not, I would forgive a woeman that can deceive mee in that
70 point, but Ile assure you I am even with her for I have a world of affection
for her, but where is shee.

FRAYLETY In her Chamber where I am sure you would be noe unwelcome
person.

OLDPOX This is very Lucky, by this meanes I shall bee fully revenged for the

75 most perfidious Apostacy of Theodosia and with this Ample fortune patch up my ruinous Condition, there is noe such salve for the wound of an Estate as a Rich widow - oh my bones - Sweete Mrs Fraylety you have for ever tyed mee to you.

FRAYLETY Noe more Sir but goe to my Lady while shee is in this humour.

80 OLDPOX I am happy beyond Expression in your freindshipp, alas I know this poore thing loves mee dearely, And Gad shee shall bee noe looser by it, I will goe imediately and kisse my Ladies hand but in the meane time receive this little peice of my gratitude.

FRAYLETY Your humble Servant Sir.

85 OLDPOX Slife what shall I doe, my Bolus begins to worke, oh, my head, - my sweete deare Rogue I kisse thy pretty hand.

Exit OLDPOX

Enter DRYBOB

DRYBOB How, how, how, now, is the stray Ladie returned home.

FRAYLETY Noe Sir There is noe news of her.

DRYBOB I am the unlawfull offspring of a Jugler if ever man of honour en-
90 countred such a Crocadile and yet let me not live if she had not the most pretty harmonious Streine of witt with her that ever attempted a Judicious ear.

FRAYLETY But she is false, she is, false.

DRYBOB Really I begin to conjecture it, Yet she has soe many predominant
perfections with her which I did adore that I can scarce Invite this into my
95 beleife, Invite it, faith that's well enough too.

FRAYLETY Tis to true.

DRYBOB Well shee is gone, adieu to her, Yet really she had theprettiest figueres
and the choicest Phrases in her ordinary conferrences, there are not better in
Pharamond or Cleopatra.

100 FRAYLETY I am glad to see you soe indifferent.

DRYBOB Not soe indifferent, Gad I admire the sharpness of her Ingenuity, Nor
did she lesse worshipp the fertility of my Invention, But I'le tell thee the
truth, I have sent my man to a little Rosacrucian or Starrgaser to enquire of
my Starr how she comes thus to start from her Spheare - Start from her
105 Spheare, thats well now - thats well.

FRAYLETY And when will hee returne.

DRYBOB I expect him att every pulse of my watch, - And by the way is not
that prettily said - hmm; but I hope I shall recover her: And yet if I loose her
I am a Ratcatcher if I ha'not as many Mistresses as I can turne my selfe too.
110 Faith I have abundance of Ladies that would think themselves happy to enjoy

mee but I cannot bee in all places att once, Yet in good faith I wish my selfe an ubiquitous for their Love as I am an honest man.

Enter footeman

DRYBOB Oh heres my footeman, what newes.

FOOTMAN Sir hee can tell mee noething, hee sayes he has noe Rule to detect
115 lost Maidenheads by - Thats another Trade.

DRYBOB Pox on him hee has rules for findeing stollen spoones Linnen dogs sheepe and horses and has he non for purloynd Ladies.

FOOTMAN None Sir.

DRYBOB Curse on him for a Quack.

120 WITHIN Fraylety.

FRAYLETY I am called, adieu Sir -

Exit FRAYLETY

Enter BRISK

BRISK How now what's the newes, has Raymund stolne away Theodosia ha.

DRYBOB Ay A pox on him hee or some damn'd Robber as bad as hee that I feare by this time has Comitted Burglary upon her Body.

125 BRISK And shall I bee thus Cheated of my Mistress.

DRYBOB Your Mistresse ha, ha, You speake as freely af her as if you were acquainted since the Deluge with her.

BRISK Why had you any pretence to her.

DRYBOB Yes Sir that I had and perhaps noe man received larger Testimonies
130 of her Innate affection.

BRISK O Impudence, why sure you don't pretend to bee a man fitt for Ladies conversation, what Charmes have you to attract 'em, ha, ha, ha, you.

DRYBOB What Charmes quoth hee, Is any man in Europe more notorious among Ladies or vallued for his pregnant parts, Then Drybob, my manner of
135 speakeing if it were noething else is enough to intoxicate Ladies affections, Noe orator in Christnedome adornes his language with those flowers that I doe or is Enricht with more plentiful discourse.

BRISK Ad'autre Monsieur ad'autre.

DRYBOB Nere tell mee the Ladies of the Towne are soe exorbitantly pleased
140 with the manner of speaking that I have beene often sett upon a Table to Speak extempore to a whole Roome full and have ravish't e'm all for halfe an howre together and this I have gott by university learneing and Travelling.

BRISK Fiddle fadle on your Travelling and university. I have been used since I was Sixteene Yeares of Age to spend my time in makeing vizitts to faire
145 Ladies which is a way to learne more then by Travell and university, really they are most of e'm soe pretty and Ingenious Company That Ile assure you if I have a Son Ile bring him up to make vizitts while I live.

DRYBOB Ha, ha, I protest you make me Smile.

BRISK You talke of Ladies, I am a man that still flourish in the Spring of all
150 the Fashions and in such variety that upon my honour tis not a fortnightsince
the Publishing of my last new Suite.

DRYBOB (aside) Publishing, Pox o this Rogue how come hee to light upon
that pretty expression.

BRISK You vizitt Ladies, why have you such Perewiggs as I or such Roman
155 gloves besides lac't shirts that I have for which I open my brest to expose e'm
to advantage - You - why my doublet is lined and my Pocketts are made of
Spanish perfumed Leather, besides I have many bottles of Essences as Amber,
Orange: Jessamine I must confesse is out of fashion and worne by none but
Vallet de Chambrés, you may know 'em by it, Gad I spend more money in a
160 Yeare to keepe my selfe sweete then thy revenue comes to.

DRYBOB I am the son of A Carted baude if you bee not A very Stinking
fellow then, but what doe such people Signifie but to mantaine Whores,
fooles Mercers Barbers and Fiddlers.

BRISK Looke you Sir I care not a farthing for your frumps, what can you doe,
165 I can Singe or walke a Corant wth any man in Europe, fa, la, la, la, la, la.
Hee sings and dances a little

DRYBOB As I hope ever to live to eate woodcocks this is a most stupendious
Baboone - Pshaw - what doe you talke of this, can you breake a Jeast or
make a repartie to render your selfe acceptable to persons, that ought to bee
the buisnesse of all Gentlemen, to take all oppertunityes of Shewing their
170 parts and Complying with Company.

BRISK Breake Jests, Pshaw noe man in Europe better, but I have other ways
to catch Ladies, Looke you noe man lookes better upon a Bench in the Play-
house, when I stand up to Expose my Person betweene the Acts, I take out
my Combe and with a bon mine Comb my Perewigg to the Tune the Fiddles
175 play thus looke you fa la la.

DRYBOB Pshaw I beare my selfe att another rate, I sitt in Judgment upon
playes with my hatt thus with a Brow wrinkled like a withred permaine
(which Gad is a very pretty thought, take notice of that). But by this posture
am I become more dreadfull to the Poets and Players Then - what, lett mee
180 see, pox on't, hmm, this is the first time I ever wanted a Simile in my Life.
Enter LADY LOVEYOUTH and OLDPOX

OLDPOX Madam I am Transported with your favours.

LADY LOVEYOUTH Why in Earnest Sir I take you for a person of Generosity
-and I cannot but comply with your honourable affections.

OLDPOX Madam I humbly kisse your foote, I will imediately goe and prepare
185 for the perfection of my happiennesse.

LADY LOVEYOUTH Why truly Sir tis something to Sudden and temerarious
but you have soe absolute an ascendant over mee that I cannot signifye any-
thing as to point of repulse.

OLDPOX I make bold to take my leave for some few moments.

Exit OLDPOX

190 DRYBOB You as much witt as I, Why I tell thee man my very braine's a Quiver
of Jestes and facetious expressions That are as Sudden as flashes of Lightening-
and as humerous as a whirlewind (which are lett mee tell you a brace of
Similes) thou can'st not match in A Month.

BRISK Not I, why, Ile breake Jestes with you or make repartie for five Guineyes
195 presently.

DRYBOB Done done, downe with your money.

LADY LOVEYOUTH Gentlemen Your Servant.

DRYBOB Oh Madam your most obsequious Valet, Madam You come, in
tempore quod omnium Rerum est primum to Judge a difference betwixt
200 Mr Brisk and I.

LADY LOVEYOUTH What's that Sir.

BRISK Content, shee shall bee Judge, Maddam wee are to breake Jestes and make
reparties for five pounds, Pray keepe stakes - Drybob behold I deposite mine.

LADY LOVEYOUTH Looke you Gentlemen I will bee as Impartiall A Judge as if
205 I were Sworne to't, But indeed Mr Brisk I doubt you have over-matcht your
selfe for though you bee a most ingenious Sparke, Yet Mr Drybob is an
admirable facetious person.

BRISK Madam I feare him not, lett him take his course.

DRYBOB As for matter of repartie Madam I am sure I can putt him in my
210 Pockett.

LADY LOVEYOUTH Come on begin then one, two, three, and away.

They both streine and make damn'd faces

DRYBOB Why don't you Strech if you have no better heeles for this Race of
witt, I can give you a length and beate you - that's well enough Madam,
score on.

215 LADY LOVEYOUTH Very fine.

BRISK I have fedd on noething but playes and Romances and am as well dieted
for the Course as you are, thats well enough Madam, Quitt Sir.

LADY LOVEYOUTH Very Smart.

DRYBOB Alas Sir I am in breath, I run my heates every day with your Flea-
220 bitten and Snowball witts and now I think I have the whipping hand of you.

LADY LOVEYOUTH Good.

BRISK You had need use your whipping hand to stopp my nimble witt and incite your own dull one.

LADY LOVEYOUTH Excellent.

225 DRYBOB Pox on't I Tire, is the Devill in't.

BRISK Come Sir wilt never out, give me Service, I am Ready to tosse you out o the Courte. I see I am able to give you halfe Fifteen.

DRYBOB If you doe Sir I shall hazard to make a Rackett - A Chase A Chase.

BRISK Noe Sir noe twas underline, doe you put your damn'd quibles for
230 Reparties upon us, Judgment Madam.

Enter FRAYLETY with RAYMUND in habit of A Scrivener

DRYBOB What say you marker, was't not a faire Ball.

LADY LOVEYOUTH Admirabley well I protest on both sides but I beseech you Gentlemen take your money againe, I have not now time to see the sett plaid out.

235 DRYBOB Not I faith I shall win.

BRISK Nor I neither, I'll play the prize another time.

LADY LOVEYOUTH Have you brought a Deed with you.

RAYMUND Yes Maddam such a one as will fitt you to a haire.

LADY LOVEYOUTH Lett us in and reade it, Gentlemen att present I must begg
240 your pardon.

Exeunt LADY LOVEYOUTH and RAYMUND

BRISK Pox on't Mrs Fraylety thou knowest well enough whats become of Theodosia, prethee tell mee.

FRAYLETY Well to you I must confesse I doe since she gave mee Commission to doe it And Sir the report of Mr Raymunds stealeing her is false, She still
245 preserves her Love for you, You are the man she resolves to live and dye with.

BRISK Deare Rogue bring me to her, faith I was amazed to think she should leave mee and betray herselfe to Raymund a fellow that never wore a noble and' polite Garniture or a white Perewigg, one that has not a bitt of Interest at Chatolins or ever eate a good fricase Sup or Ragust in his life, but prethee
250 bring mee to her.

DRYBOB What little Conferrance or Consultation is this, let mee partisipate.

BRISK Pshaw Pox o this Coxcombe.

FRAYLETY Goe imediately to your Lodging, You shall heare from mee.

BRISK Adieu Servant Drybob.

255 DRYBOB Pray will you oblige my Understanding to reveale to it this ¹⁴mystery.

FRAYLETY Tis all for you, In short Theodosia has employed me to tell you that to avoide the importunity of Oldpox and Brisk she fled away but for you she has the same honour and Esteeme still, which you deserve.

DRYBOB In good faith this thought was noe Stranger to my imagination.

260 FRAYLETY I have sent him away that hee might not pry into our ocassions, hearke my Lady is comeing, goe instantly and walke in the Piazza and I will send to you suddenly.

DRYBOB I will I will.

Exit DRYBOB

FRAYLETY I have A plott in this mischeivious head of mine if it takes shall
265 proove noe ill farce.

Enter LADY LOVEYOUTH and RAYMUND

LADY LOVEYOUTH What are the Gentlemen gon, pray call a Servant or two to bee wittnesse of this deed of Guift to all my Estate to my Cozen Richard after my decease.

FRAYLETY Yes Madam.

Exit FRAYLETY

270 RAYMUND Remember, Mrs Fraylety.

LADY LOVEYOUTH Now I shall fitt Theodosia for a Punishment for all her vilany by this deed shall I not.

RAYMUND Yes Madam - (aside) better then you imagine.

Enter Servant and FRAYLETY

LADY LOVEYOUTH Oh are you come, come Sir are you ready.

275 RAYMUND I will but putt on the wax Madam.

FRAYLETY takes LADY LOVEYOUTH aside

RAYMUND Heres a deed will match it and ready filled up to my purpose, I have Changed it without discovery - Come Madam.

Shee setts her hand to it

LADY LOVEYOUTH I deliver this as my Act and deed, come wittnesse it soe.

They sett their hands to it

280 LADY LOVEYOUTH Here Fraylety take my key and Lock it upp.

FRAYLETY (aside) Yes it shall bee kept safe, from you I warrant you.

Exit FRAYLETY and Servant

LADY LOVEYOUTH There's for your paines, does that content you.

RAYMUND Yes Madam I am contented.

Exit LADY LOVEYOUTH

RAYMUND Or all the world can never make mee soe, to have obtained my

285 Theodosia, Is a happienesse so greate that I could think of noething beyond
that Nor should not have done this had it not been for her, for I in her have all
I ere could Ayme att.

Enter FRAYLETY

FRAYLETY There Sir there's thee Deed.

RAYMUND Deare Mrs Fraylety you have oblided me beyond a recompence.

290 FRAYLETY Now you are Married to her and have the writeing pray let the Lady
Theodosia come hither instantly, I have more Irons in the fire and need her
assistance.

RAYMUND Tis well, Ile not faile to tell her.

Exit RAYMUND

Enter BUTTON and TRIM

FRAYLETY Oh are they come.

295 BUTTON Deare Mrs Fraylety your Servant, Is Maddam Theodosia here.

FRAYLETY Noe Madam but I expect her sudenly.

TRIM How dos't Mrs Fraylety.

BUTTON Prethee Mrs Fraylety why dos't not come see mee and all my fine
things, I am not altered a whitt, my preferrment has not made mee proud I
300 assure you.

TRIM And I am the same still what ever the world may think, alas I confesse
some persons are elevated with their riseings But I am resolved noething shall
make mee other then I am.

FRAYLETY As if a poore honnest Chamber maid were not as honorable as a
305 little punk with her fine things aboute her.

BUTTON Alas I feare thou dos't not beleive mee, but upon my honour tis true
I am the same the very same I was.

FRAYLETY I doubt it not Ladies though you have reason to bee otherwise.

TRIM Ay that I must confesse wee have, But for my part I am resolved never
310 to take it upon mee as long as I live.

BUTTON For my part I am of that minde too, but as too some, *but as to others*
some, Maddam Trim, wee ought to take it upon us, Ile tell you Madam
Fraylety I protest the other day a Drapers wife had the Impudence to take
place of mee But I told her her owne.

315 TRIM Truely Madam Button I confesse in that case I would have stood upon't
and had my Right, alas does A Cittizens wife think her selfe equall to one
of us. Wee Live in A fine Age then I faith.

FRAYLETY Oh unheard of Impudence.

BUTTON But to wave this discourse prethee come to my house, this has been
 320 such a Lucky yeare to mee, I have had a world of pretty things from a freind
 Mrs Fraylety and yett Ile bee bold to say I am as Chast as any person neede
 to bee.

FRAYLETY Your freind Madam is A Platonick Lover then.

TRIM Well this has been a good weeke to mee, I observe I never pare my
 325 nayles on A Monday morning but I have good presents that weeke.

BUTTON Ay but that's noe Rule though, if one has but good servants they will
 bee alwayes giveing one something or other thats certaine.

FRAYLETY (aside) Or else if you can you'l soone gett others that shall.

TRIM Why pray Madam Button if I may beg the favour what presents had you
 330 this weeke, I don't think but I had as good.

BUTTON Ideed I don't know that, truely I had not much only an inlaid table
 and Cabinet cost aboute 30 Guineyes and a Dozen or two of Silver plates.

TRIM Indeed I had not very much neither A Silver Chamber pott a paire of
 Silver Candlesticks and a perfumeing pott noething else.

335 FRAYLETY Hey what Riches are these, from whence comes all this, does it
 drop out of the Moone.

BUTTON Poore thing thou dos't not understand these things ha, ha, there is
 a way wee have.

TRIM Have you nere A Servant Mrs Fraylety.

340 FRAYLETY Alas not I Madam.

BUTTON If you would arrive att this Splendor You must gett you a Servant
 either A Jew or some Alderman or Some grave Coxcombe that has a wife and
 is loth to bee knowne, have Comfort come Ile helpe thee to one.

TRIM Or if one of these won't doe you must take two or three of em.

345 BUTTON I don't know that one should look to ones honour though a little
 let me tell you that Madam Trim.

Enter THEODOSIA

FRAYLETY Oh here's the Lady Theodosia.

TRIM Madam your Ladyshipps most obediant Servant.

THEODOSIA Your Ladyshipps most affectionate Servant.

350 BUTTON Madam your Ladieshipps most oblidgeed Servant.

THEODOSIA Madam your Ladieshipps most faithfull and devoted Servant.

BUTTON But Madam I have a weighty occasion to invite mee to waite on you
 this forenoone.

TRIM And I one of noe lesse consequence I assure your Ladyshipp.

355 THEODOSIA I hope your Ladyshipps will doe mee the honour to pronounce
 both your occasions.

BUTTON Madam mine is -

TRIM Madam mine is -

BUTTON I wonder you have noe more breeding then to interupt one.

360 TRIM Good Madam Button I don't think my breedeing inferior to yours, I am
sure I was bred att a very pretty danceing Schoole not farr of and yee talke of
that.

THEODOSIA But pray Madam Trim have patience and hear her.

BUTTON Madam doe's your Ladyshipp know that Mr Drybob is my Servant.

365 TRIM And that Mr Brisk is my Servant Madam.

THEODOSIA Why fame has done me the favour to oblidge me with the report
of this most important affaيرة.

BUTTON Then Madam since you doe know it I begg that you will bee soe
Just not to let Mr Drybob mak love to your Ladyshipp since his affection is
370 my due though att present hee be false.

TRIM And pray Madam lett not my Servant receive any favour from your
Ladyshipp, tis greate insolence in him to pretend to your Ladyshipp while
hee is engaged to mee.

THEODOSIA Ladies I am soe farr from robbing you of your Servants as you call
375 em, that I have a trick to gett each of you married to your owne individuall
Lover.

BUTTON Noe I begg your Ladieshipps pardon that were the way to Loose em,
Noe marrying Madam, I know the difference *beetweene* a wife and Mistress.

TRIM Alas Madam you see how Mistresses are admired and continually waited
380 upon by their Servants while the Insignificant wives may sitt att home and
reade Tom Thum if they will.

THEODOSIA Really Ladies this is most ingeniously imagined.

BUTTON Noe Madam I hope wee are in a better Condition then Wives, Yet
doe not I know persons Madam that will make their wives goe up and downe
385 in A hackney while their Mistresses take their pleasure in their glasse Coach.

THEODOSIA Well Ladies I resigne all my interest in Mr Drybob and Mr Brisk,
but I must take my leave for A moment and goe up to my Chamber.

BUTTON Madam wee have done our buisnesse.

TRIM And will take our Leaves of your Ladieshipp - Your Servant.

390 BUTTON Your Servant deare Madam.

THEODOSIA Your Servant deare Madam.

Exeunt BUTTON and TRIM, and THEODOSIA another way

Enter OLDPOX with A Parson and footeman

OLDPOX Sweete Mrs Fraylety I am thy most humble Servant, I have brought
one here alonge with mee to compleat my happieness in Joyneing mee to
your Lady and upon my honour the whole remainder of my life and love shall
395 bee att thy Service.

364 Drybob] MS reads "Button".

FRAYLETY I am glad it was in my power to oblige my Lady in so fine a person.

OLDPOX Not soe neither yet I will bee bold to say she will not bee altogether unhappy in a husband - Boy I had forgott, goe home and bring me a bottle of
400 my diet drink or I shall eat noe dinner today, I am not yet fitt for wine, Pox on this bolus, Mrs Fraylety thy Servant, come Sir -

Exit OLDPOX and PARSON

Enter RAYMUND

RAYMUND Wheres my deare Theodosia.

FRAYLETY She'l instantly bee here, now I have time to wish you all happiennesse.

RAYMUND I thank you but tis a superfluous wish I have it already, noething
405 is yet behinde but to make peace with my Lady Loveyouth whom I really have used ill, and to Reward your kindness in Earnest of which you must receive this small present.

FRAYLETY Sir I am already too well rewarded, the honour of Serving you carries that along with it.

410 RAYMUND You are to kinde, But what possibility is there of reconciling mee to your Lady.

FRAYLETY She is now pretty well appeased and has made choice of another husband.

Enter THEODOSIA

RAYMUND Who's that, My dearest Theodosia I am soe happy in thy Love that
415 tis beyond the power of fortune to oblige mee more, I can now looke downe on those I once have envied and scorne all pleasures in the world but thee.

THEODOSIA I can sooner distrust my selfe then your honour, and cannot but bee very easy to beleive what I like soe well though my owne want of merrit would persuade me to the Contrary.

420 RAYMUND I finde the wisest have still lesse knowledge of themselves then of others, or you would vallue more what all men doe, your beauty witt and vertue which are soe admireable that nature could have added noething to you nor is there one Charme in all the rest of your Sex that can one moment divide my thought from you.

425 THEODOSIA I have soe greate a believe in your constancy and truth Your words can neere confirme mee more, Therefore let us leave this and think on some attonement to my Aunt, for my part I know none better then helping her to another for a husband if wee can for she longs more for one then a Sonne and heire of one and Twenty does for the death of his father.

430 FRAYLETY Madam She doe's not want that for she and Mr Oldpox have resolved, hee to bee revenged on you and shee to be revenged of Mr Raymund, to Couple in the bonds of wedlock.

400 MS omits "Pox on".

THEODOSIA Tis pitty to forbidd the banes.

RAYMUND To Oldpox, what has she a minde to practice Phisick and Surgery,
435 why all the bauds that have been fluxed this Seaven Yeares if they should
club together cannot make up one such a Pox as hee has, it has Puzzled
Phisicians more then ever quartane Ague did.

THEODOSIA Heaven forbidd.

RAYMUND Tis true Maddam he has broke severall Apothecaryes in Bolus and
440 diett drink and has att this time noe lesse then forty Actions against him for
the severall Courses hee has undergone for hee still took Phisick in forma
pauperis, Soe that hee wants not Ile assure you for debts or diseases which are
two excellent qualifications for A husband.

THEODOSIA Though shee has used mee ill enough yet for heavens sake lett us
445 prevent this.

Enter DRYBOB and BRISK

FRAYLETY Tis now I feare to late yet ile in and try.

Exit FRAYLETY

THEODOSIA O, yonder comes Drybob and Brisk, pray Mr Raymund avoid
the Roome and enter not till I give you your cue -

Exit RAYMUND

DRYBOB Prethee bee gone, I have some private Intrigue with my Mistress.

450 BRISK Your Mistresse, who's that, the Chambermaid for the Mistriss is mine
upon my honour.

DRYBOB I am the son of Pugenello if you don't expose your selfe to my con-
tempt but I prethee don't inbarke in this Intrigue.

BRISK Drybob Twill bee dangerous for thee to aspire to Theodosia, But Gad
455 if thoul't marry the Chamber-made Ile preferr thee.

DRYBOB Ha, ha, ha, poore Ape how I laugh at thee ha, ha, Madam.

BRISK Madam I presume -

DRYBOB Pox on't ben't impertinent, I have buisnesse with the Lady.

BRISK You Buisnesse, peace poore Sott, Madam -

460 DRYBOB Madam I am come -

BRISK Madam I am come to waite on you.

DRYBOB May then I beg your pardon for a moment Madam till I make this
illbred fellow a victim to my fury (which is not ill said neither).

BRISK Madam your humble Servant, Ile present you with his nose imediately
465 and pray Maddam observe with what vigor I incounter him - fa la la la
come come on fa la la.

THEODOSIA Hold hold what meanes this rudenesse, put up your swords and I
will give Audience to both.

DRYBOB Madam I am your humble Setting dog, In obedience I putt up, Live
470 Brisk live.

BRISK To serve you Madam I will debarr my selfe of the best recreation in
the world, which to me is fighting, I vow to Gad.

THEODOSIA Mr Drybob pray don't appeare thus violent, you betray your selfe,
you should despise him.

475 DRYBOB Well lett him alone let him alone poore Sot.

BRISK I am come Madam according to appointment and understand your
resolutions are to live and dye with Jack Brisk.

THEODOSIA But Sir tis upon Condition you imediately discard your fine
Mistresse Madam Trim and in my heareing to or I shall change my resolutions.

480 BRISK Why faith Madam I shall bee most confoundedly out o fashion if I doe
for Gad all men of honour keepe Mistresses, May *though* they bee Threescore
and have lost all manner of Concupiscence yet they do't to bee in fashion, But
Madam notwithstanding Ile serve you and discard her instantly.

DRYBOB What will this fellow Ingross your Ear Madam, give me leave Sir.

485 BRISK Ay doe ha, ha, doe doe ha, ha.

THEODOSIA Mr Drybob I don't Blush to owne my affection but will not
condecend to bee your wife till you have left your Madam Button as you
call her.

DRYBOB Madam shee is discarded ipso facto, I have already given order to
490 turne her instantly out of her house and will present you with the Plate and
furniture.

BRISK Faith Mrs Theodosia I am a little troubled for Drybob, that hee should
expose himselfe thus for hee's a pretty Ingenious honnest fellow Give him his
due.

Enter OLDPOX, LADY LOVEYOUTH and parson

495 PARSON Now heaven blesse you both, may you never repent this minute.

OLDPOX Now my deare Lady I am happy beyond my wishes, (aside) if my
Naturall paines might but weare away all my fluxing won't remooove 'em,
Perhapps marriage may.

LADY LOVEYOUTH Who's heare, Theodosia, oh thou wicked creature to
500 Run away with Mr Raymund.

BRISK Pray Madam noe more, Noe take my word shee did not run away with
Mr Raymund.

LADY LOVEYOUTH Noe.

DRYBOB Noe, noe, not shee upon my veracitie, with Raymund quoth a, ha ha
505 .ha, Noe noe noe.

492 MS reads "Fraylety".

LADY LOVEYOUTH And are not you married to Raymund.

BRISK Noe noe to Raymund Pshaw noe.

DRYBOB Noe noe she understands her selfe better then soe.

BRISK Prethee what makes thee trouble thy selfe aboute this buisnesse.

510 DRYBOB Pshaw prethee lett mee alone I know what I doe.

LADY LOVEYOUTH Not Married to Raymund, how unlucky is it tht I should marry this fellow I might yet have Captivated Mr Raymund, Let mee see is there noe way of divorcing my selfe.

515 OLDPOX Ah Madam I did not think you would have been false to mee of all men in the world.

THEODOSIA Ah Mr Oldpox I did not think you would have used mee thus, Your falshood has ruined the truest Lover.

520 OLDPOX Oh deare Madam weepe not, how am I afflicted for your Death, what a Rascall was I not to finde she loved mee better then to bee false to mee, Madam Comfort your selfe I will yet finde a way to bee divorced from your Aunt.

Enter BUTTON

BUTTON Oh Mr Drybob I am undone undone ruined forever.

DRYBOB Did I not tell you Madam ha ha.

525 BUTTON My goods are all Seized upon, upon a pretended Execution and I am turn'd out of Possession, I am Ruined, what shall I doe.

BRISK You may gett a pretty Liveing by working of plaineworke, en, doe soe and turne honnest I faith.

BUTTON Have you the Impudence to talke to mee thus - you Saucy fellow you, Ple have you kickt - But deare Mr Drybob whats to be done.

530 DRYBOB Why faith thou't make a very good Decoy Duck to wheadle wild-fowle and make em Tame for the use of Gentlemen and you may vent em att greate Rates, the Markett's very high att this time, or to speake to thy apprehension thou't make a good pretty Ingenious Baud I vow to Gad.

535 BUTTON O vile man have I deserved this from you, Ple gett another Servant and have you kickt.

DRYBOB Noe Noe you are broke and can never bee able to sett up againe.

Enter MRS TRIM

540 TRIM Oh Mr Brisk Mr Brisk what shall I doe, o Miserable Woeman that I am what shall I doe, A Lady came Just now into my house with Three or Fower footemen and has cutt all my hangings my Sattin Bedd and all my Cloathes, Oh I am undone what will become of mee.

BRISK Have you been brought up to knitt or Spin or can you foote Stockings.

TRIM What ist you say.

BRISK Or if you like none of those honnest callings you may make a pretty good runner in Whetstone Parke.

545 TRIM Oh Insolence, you scurvy fellow Ile have you kickt imediately, Idé have you know I don't want for two or three Servants yet, some of their footemen shall doe that for you.

OLDPOX Fye Gentlemen this is Barbarous and Inhumane, Ladies I will my selfe have the honour of serving you.

550 DRYBOB Now Maddam I claime your promise.

BRISK Prethee stand by - Madam you see I have obeyed your commands.

Enter RAYMUND and FRAYLETY

RAYMUND Is my wife here, is Theodosia here.

OLDPOX His wife.

DRYBOB What doe I heare.

555 BRISK What a Sott's this.

RAYMUND Madam I humbly begg your pardon for the Iregular means I used in persueance of my Love to Theodosia - Pray Madam turne not from us but give your consent especially since tis now too late to prevent it.

OLDPOX How now Drybob and Brisk are you bobd, you Sotts - Looke you

560 Gentlemen I am provided here.

BUTTON and TRIM offer to goe

FRAYLETY Nay Ladies Let mee desire you stay a while now your Servant perhappes may returne to you.

OLDPOX Poore fellowesmethinks you two looke as Scurvily as if you were Just now mounting the Pillory with Papers upon your Brests.

565 RAYMUND Tell him Mr Drybob his wife has mad over her Estate before she married him.

DRYBOB Yett this is better Oldpox then marrying a widdow that has made over all her Estate, ha, ha.

OLDPOX And is this true Madam.

570 LADY LOVEYOUTH Yes Sir it is, I did it to defeate my Ungracious Niece of her inheritance.

RAYMUND Madam your Ladyshipp is mistaken, it is a deed of guift of all your Estate to Theodosia after your death, I have it here Madam.

BRISK I wish you much Joy Mr Oldpox.

575 THEODOSIA Madam I thank your Ladieshipp, I shall study to deserve it from you.

LADY LOVEYOUTH Oh I am Cozened and abused.

OLDPOX Tis I am Cozened and abused - did you make over your Estate - (aside)

But Ile bee revenged of her, Madam you are not less disappointed then I for
580 I must ingeniously confesse before all this Company that I am very much
vizitted with the Pox.

DRYBOB The Devill take mee Brisk if vizitted be not a very pretty word there.

LADY LOVEYOUTH I am undone for ever, this is a most unspeakable disapoint-
ment to a Lady.

Enter SIR RICHARD LOVEYOUTH

585 RAYMUND Who's this.

SIR RICHARD Madam are you my Lady Loveyouth.

LADY LOVEYOUTH I am that unfortunate woeman.

SIR RICHARD Why unfortuneate Maddam.

LADY LOVEYOUTH O, Sir I have Just now cast my selfe away upon a diseased
590 Impotent fellow Oldpox, but have you any thing to say to mee.

SIR RICHARD (aside) Ha married Sayes shee - Madam doe you know this
Ring.

LADY LOVEYOUTH Yes Sir twas my husbands that was killd in Candia.

SIR RICHARD I took it from his finger when hee was dead and come now to
595 present it to your Ladieshipp.

LADY LOVEYOUTH Sir I thank you, And oh that I were as fairely ridd of this
husband as I was of that.

SIR RICHARD An Excellent heareing - I see noething will reclaime her - I
have a way to Ridd you of this husband.

600 LADY LOVEYOUTH If you can Sir you will oblidge mee to Render you the
absolute command both of my person and Purse.

SIR RICHARD Plucks of his disguise and soe Does ROBIN

SIR RICHARD And you shall know that Ile command them both.

LADY LOVEYOUTH O heaven my Husband, I am lost for ever.

THEODOSIA My deare Unkle liveing, Ten Thousand welcomes to you Sir,
605 wee heard you were dead.

SIR RICHARD Deare Niece I live you see and am Infinitely happy to see you,
you have Improved in Beauty since I saw you last.

THEODOSIA Sir I Beg you'l owne this Gentleman Mr Raymund for your
Nephew, hee is my Husband Sir I married him this morning.

610 SIR RICHARD Sir I am noe Stranger to your Repute and think my selfe much
honoured in the Relation I have to you.

RAYMUND Sir The honour is wholely on my Side.

SIR RICHARD But for thee fond woeman thy fooleish pride and vanitie - and
thy many Impertinent contentions with mee caus'd my Three Yeares absence
615 and shall continue me still a Stranger to your conversation. Yet you shall

never want what befitts your qualitie, upon the rest of all the Company let
noe Cloud appeare to day. Sir This day I Dedicate to you and my faire Niece.

RAYMUND Sir you doe mee too much honour.

SIR RICHARD I never Shall have Children, I this day declare my Niece my
620 heire.

THEODOSIA Sir I can returne noething but my thanks.

DRYBOB Give you Joy Oldpox.

BRISK O Sir you are provided, you are a happy man.

DRYBOB You have ill luck with honnest woemen Oldpox you had en'e as
625 good keepe to whores.

OLDPOX I have had worse luck with them I am sure.

BUTTON If they returne not soone Madam Trim wee must e'ne provide our
Selves with other Servants.

TRIM Indeed Madam Button I have two or three already, what good did your
630 honour doe you (as you call it) to keepe to one.

SIR RICHARD Come Gentlemen and Ladies let's bee all merry, wee will have
Musick and begin this dayes Jollitie with a Dance.

Dance

SIR RICHARD Soe tis well.

635 All happieness to both and may you bee
from discontents of Marriage ever free,
may all your life bee one continued peace
and may your Loves each day and houre Increase.

Finis .

SIGLA AND BIBLIOGRAPHICAL NOTESIGLA

- MS the manuscript of The Humorists in the Portland Collection, University of Nottingham.
- 1671 edition of 1671, copy in the Brotherton Collection, Leeds.
- 1691 edition of 1691, copy in the National Library of Scotland, Edinburgh.
- Kn The Dramatick Works of Thomas Shadwell Esq., 4 vols., published by James Knapton, London, 1720.

BIBLIOGRAPHICAL NOTE

After its initial run of six performances beginning on 10 December 1670, The Humorists in its censored form was published by Henry Herringman early in 1671. The entry in the Stationers' Register for 9 February 1670/1 reads:

Master Henry Herringman Entered for his copie under the hands of Master L'ESTRANGE and Master ROPER warden a copie or booke intituled The Humorists a comedy, written by Thomas Shadwell Gent

.... vj^d

An entry appears in the Term Catalogues for Easter, 1671.

The first edition of 1671 is to be described thus:

4^o; π⁴(-M) a⁴ b² B-L⁴ (§2 (-b2, B1) signed), pp. [1-18] 1-78 [79-80].

Title page:

The Humorists, / A / COMEDY. / ACTED / By his ROYAL HIGHNESSES / SERVANTS. / [line] / Written by / THO. SHADWELL / Of the Middle Temple. / [line] / [short rule] Quis iniquae / Tam patiens urbis tam ferreus ut teneat §e. / [line] / LONDON, / Printed for Henry Herringman, at the Sign of the Blew Anchor in the / Lower Walk of the New Exchange. 1671.

Contents: [1], title page; [2], blank; [3-4], epistle dedicatory to Margaret, Duchess of Newcastle; [5-14], preface; [15-16], prologue written by a gentleman of quality; [17], dramatis personae; [18], blank; 1-78, text; [79-80], epilogue.

Comparison of the Brotherton Collection copy at the University of Leeds with the following copies reveals no significant variations¹: Cambridge University Library: Y.8.47⁷; British Library: 11774 f.2., 644 i 43; Bodleian Library, Oxford: 4^oV 39 (3) Art, Malone 106 (1); Yale University Library: Ij Sh 12671.

Probably as a response to Shadwell's appointment as Poet Laureate a second edition of The Humorists was published in 1691 and in 1693, soon after Shadwell's death, a copy of this edition was bound together with sixteen of his other plays into a single volume. The title page of the 1691 edition is as follows:

The Humorists; / A / COMEDY. / ACTED / By his ROYAL HIGHNESSES /
SERVANTS. / [line] / Written / By THO. SHADWELL, / Poet-Laureat,
and Historiographer-Royal. / [line] / [short rule] Quis iniquae /
Tam patiens urbis tam ferreus utteneat §e. / [line] / LONDON, /
Printed for Henry Herringman, and are to be Sold by Francis Saunders /
at the Blew Anchor in the Lower Walk of the New Exchange, and / James
Knapton at the Crown in St. Pauls Church-yard. 1691.

The only other edition of The Humorists published before the twentieth century was that included in James Knapton's four volume Dramatick Works of Thomas Shadwell Esq. in 1720. I have included reference to this edition in the Critical Apparatus not because it has any authority but simply for the sake of completeness.

In the Critical Apparatus, all substantive variants and all variants in accidentals are noted with the following exceptions:

- i) where the published versions altered the names of characters in the manuscript, the alteration is noted at its first occurrence but not thereafter unless another change is involved;
- ii) where the published versions have italicised proper names, medical terms, quotations in Latin, etc., no note is made of the different fount unless some other alteration is involved.

1. Such variations are invariably the result either of bad inking or of deteriorating type; for example, the long s in the word "transported" on page 59 of the text can be seen in several stages of deterioration in various copies, ranging from the almost complete form in BL 644 i 43 to a remaining small part of the top of the letter in the Brotherton copy.

Where variants in punctuation alone are recorded, the wavy dash is used in place of the identifying word before (and sometimes after) the variant punctuation.

A caret indicates absence of punctuation.

Omissions from the manuscript version are noted thus: 1671 1691 Kn OMIT.

Additions and substantial reworkings of the manuscript version are noted thus: 1671 1691 Kn ADD: or 1671 1691 Kn REPLACE BY:

Where variants occur in the additional material, they are added in square brackets thus: 'Slife, [! Kn] .

CRITICAL APPARATUS.

ACT I

- 0.1 Act the first] ~ ~ First; 1671; ACT the First. 1691; ACT I. SCENE I. Kn.
- 0.2 OLDPOX] Crazy 1671 1691 Kn [throughout the play]. A nightgowne] a Night-Gown 1671 1691 Kn. Capp] Cap. 1671 1691 Kn.
- 1 Surgeon] ~ ! 1671 1691. damnd] damn'd 1671 1691. Surgeon,] ~ ! Kn. villanous] Villainous 1671; Villanous 1691.
- 2 me.] ~, MS; ~? 1671 1691 Kn. Neck, it gnawes] ~! It gnaws 1671 1691 Kn. then] than 1671 1691 Kn. Aqua-fortis] Aqua-Fortis 1671 1691 Kn.
- 3 oh this] this 1671 1691; This Kn. Rascall] Rascal 1671 1691 Kn. sure;] ~, 1671 1691 Kn.
- 4 applyed] appli'd 1671 1691; apply'd Kn. shinns] Shins, 1671 1691 Kn. opened] open'd 1671 1691 Kn.
- 4.1 CURTEOUS] Errant 1671 1691 Kn [throughout the play]
- 5 Goodmorrow] Good morrow 1671 1691; Good-morrow, Kn. sweete] sweet 1671 1691 Kn.
- 6 Goodmorrow] Good morrow 1671 1691; Good-morrow, Kn.
- 7 paine] pain 1671 1691; Pain Kn. head.] Head? 1671 1691 Kn.
- 8 Oh,] ~^ 1671 1691 Kn. Rack.] ~^ MS; ~! 1671 1691 Kn. Noe] noe MS; No 1671 1691 Kn. Primitive] primitive Kn. Dioclesian] Dioclesian 1671 1691 Kn.
- 9 suffered] suffer'd 1671 1691 Kn. soe] sc 1671 1691 Kn. much] ~, Kn. doe] do 1671 1691 Kn. Rascall,] Rascal: 1671 1691; Rascal, Kn. This] this Kn. villaine] Villain, 1671 1691; Villain; Kn. A] a 1671 1691 Kn.
- 10 Hangman,] ~^ 1671 1691 Kn. destroyes mankinde] destroys Mankind, 1671 1691 Kn. for't:] ~. 1671 1691 Kn. Oh] ~, Kn. Abominable Quacks] abominable ~! 1671 1691 Kn.
- 11 more] ~, Kn. then] than 1671 1691 Kn. diseases] Diseases 1671 1691 Kn. doe] do 1671 1691 Kn.
- 12 Cure] cure 1671 1691 Kn.
- 13-32 1671 1691 Kn OMIT.
- 13 affaire.] ~^ MS.
- 19 shoulders.] ~^ MS.
- 20 Brimstone,] Brinistone, MS.
- 21 Oh] oh MS.
- 27 teeth,] ~^ MS.
- 33 but] ~, Kn. Sir] ~, 1671 1691 Kn. hee] yours 1671 1691 Kn. Frenchman] French Surgeon, 1671 1691; French Surgeon; Kn. soe fitt] so fit 1671 1691 Kn.
- 34 disease] Disease 1671 1691; Disease, Kn. A] a 1671 1691 Kn. Frenchman.] ~, MS; French-Surgeon? 1671 1691; French Surgeon? Kn.
- 35 Yes] ~, 1671 1691 Kn. poison] poyson 1671; Poyson 1691; Poison Kn. expells] expels 1671 1691 Kn. another,] ~; 1671 1691; ~: Kn. me] ~, 1671 1691 Kn.
- 36 noething] nothing 1671 1691; nothing, Kn. hee] he 1671 1691 Kn. himselfe,] ~^ MS; himself: 1671; himself; 1691 Kn. twas noething] 'twas nothing 1671 1691 Kn.
- 37 myselfe] my self 1671 1691 Kn. hands,] ~; 1671 1691; Hands; Kn. is,] ~: Kn. And] and 1671 1691 Kn.
- 38 deale] deal 1671 1691 Kn. him] ~, Kn. doe] do 1671 1691; do, Kn. viper,] ~^ MS; Viper, 1671 1691 Kn. Crush] crush 1671 1691 Kn. Rogues] Rogue's Kn.

- 39 head] Head 1671 1691 Kn. part,] Part; Kn. doe] do 1671
1691 Kn. him] ~, 1671 1691 Kn. hee'l] he'l 1671 1691;
he'll kn. bee] be 1671 1691 Kn. mee] me 1671 1691 Kn.
- 40 bee Sir hee] be ~, he 1671 1691 Kn. disease] Disease 1671 1691
Kn. Country] Countrey's 1671 1691; Country's Kn.
- 41 french] French 1671 1691 Kn. Cheates,] Cheats, 1671 1691;
Cheats! Kn. bee] be 1671 1691 Kn. Rife] rife 1671 1691 Kn.
- 42 us] ~, 1671 1691 Kn. Countrey] Country Kn. disease] Disease,
1671 1691; Disease; Kn. doe] do 1671 1691 Kn. mischēife too,]
mischief ~: 1671 1691 Kn. noe] No 1671 1691 Kn. Corner] ~,
1671 1691.
- 43 Weavers,] ~ MS; Weavers, 1671 1691 Kn. Milliners,] ~ MS. Strongwater-men,] ~ MS;
Strong-Water-Men, 1671 1691; Strong-watermen, Kn. Perfumers] ~,
1671 1691.
- 44 Surgeons,] ~, MS; ~: 1671 1691 Kn. But] but 1671 1691.
bee] be 1671 1691 Kn. A Fantastick Sott] a fantastick Sot 1671
1691 Kn. bee] be 1671 1691 Kn. em,] ~ MS; them? 1671
1691 Kn.
- 45 could] Could 1671 1691 Kn. owne] own 1671 1691 Kn. Country
men] Countrey-men, 1671 1691; Country-men, Kn.
- 46 world] World 1671 1691 Kn. Cheateing] cheating 1671 1691 Kn.
another.] ~? 1671 1691 Kn.
- 47 Sorry] sorry 1671 1691; sorry, Kn. Sir] ~, 1671 1691;
~; Kn. soe] so 1671 1691 Kn.
- 48 time] Time Kn.
- 49 Oh,] ~! 1671 1691 Kn. why] ~, Kn. Curteous] Errant,
1671 1691 Kn. matter.] ~? 1671 1691; Matter? Kn.
- 50 Doe] Do 1671 1691 Kn. hee] he 1671 1691 Kn. up] ~, Kn.
- 51 togeather] together 1671 1691 Kn. Present.] present? 1671 1691
Kn.
- 52 Why] ~, Kn. Curteous,] Errant? 1671 1691 Kn. oh] Oh 1671
1691 Kn. death] ~! 1671 1691; Death! Kn. feele.] feel?
1671 1691 Kn.
- 53 Stricker] Striker 1671 1691; Striker, Kn. Merchants] Habberdashers
1671 1691; Habberdasher's Kn. wife] Wife, 1671 1691 Kn. morning]
~, 1671; Morning, 1691 Kn.
- 54 Little] little 1671 1691 Kn. toyes] Toys, 1671 1691 Kn. fanns,]
~ MS; Fans, 1671 1691 Kn. Points] ~, 1671 1691 Kn. worne]
worn 1671 1691 Kn. A] a 1671 1691 Kn. Little,] ~ MS; little,
1671 1691 Kn.
- 55 Gloves,] ~; 1671 1691 Kn. But] but 1671 1691 Kn. cheifely,]
chiefly 1671 1691 Kn. A maid] a Maid 1671 1691 Kn. Honnours]
Honours 1671; Honors 1691; Honour's Kn. old] Old 1671 1691.
Gowne] Gown, 1671 1691 Kn.
- 56 A] a 1671 1691 Kn. haire] hair; 1671 1691; Hair; Kn. A] a
1671 1691 Kn. Montou,] Mouton, MS; Mantou: 1671 1691; Manteau: Kn.
but] and 1671 1691 And Kn. A] a 1671 1691 Kn. paire] pair
1671 1691; Pair Kn. Neatest] neatest 1671 1691 Kn.
- 57 Shoes] Shooes, Kn. worne] worn 1671 1691 Kn. dayes] days
1671 1691; Days Kn. A Countesse] a Countess, 1671 1691 Kn.
- 58 Bewitcht] bewitched 1671 1691 Kn. heart] Heart Kn.
- 59 Well] ~! 1671 1691 Kn. deare] dear 1671 1691 Kn. Stricker,]
Striker? 1671 1691 Kn. does] Does 1671 1691 Kn. mee] me 1671
1691 Kn.

- 60 poore] poor 1671 1691 Kn. heart.] ~, MS; ~.... 1671 1691;
Heart - Kn. Oh,] oh, MS; ~^ 1671 1691; ~! Kn. A] a
1671 1691 Kn. twinge] Twinge Kn. that.] ~^ MS; ~? 1671
1691; ~! Kn.
- 61 Shee] She 1671 1691 Kn. Impatiently] impatiently 1671 1691 Kn.
waite] wait 1671 1691 Kn. heure] hour, 1671 1691; Hour, Kn.
steale] steal 1671 1691 Kn.
- 62 Husband] ~, Kn. meeteing] meeting 1671 1691; Meeting Kn.
att] at 1671 1691 Kn. white heart] White-Hart 1671 1691 Kn.
att] at 1671 1691 Kn. Hammer Smith] Hammersmith 1671 1691 Kn.
- 64 Alas] ~! 1671 1691 Kn. deare] dear 1671 1691 Kn. Soule] soul!
1671 1691; Soul! Kn. shee] she 1671 1691 Kn. Loves] loves
1671 1691 Kn. Intirely.] ~^ MS; entirely. 1671 1691 Kn. Oh:
oh.] oh: oh, MS; 1671 1691 Kn OMIT.
- 65-82 1671 1691 Kn OMIT.
- 68 me.] ~^ MS.
- 69 Oh] oh MS.
- 73 alas,] ~^ MS. gone, all gone,] gone, all gone, MS.
- 74 humour,] ~^ MS. Rheume,] ~^ MS. Rheume,] ~^ MS. Rheume,]
~^ MS.
- 78 man.] ~^ MS. This] this MS. worse,] ~^ MS. Rheume,] ~^ MS.
- 83 Oh] ~! Kn. shin,] shinne! 1671; Shin! 1691 Kn. tis] 'tis
1671 1691 Kn. there;] ~^ 1671 1691 Kn. now] ~: 1671 1691 Kn.
sweete] sweet 1671 1691; Sweet Kn. Curteous] Errant, Kn.
downe] down, 1671 1691 Kn. doe] do 1671 1691 Kn.
- 84 favour] Favour Kn. Little] little 1671 1691 Kn.
- 84.1 She] she MS. sitts] sits 1671 1691 Kn. Rubbs] rubs 1671
1691 Kn. shin] Shins, 1671 1691 Kn. and] 1671 1691 Kn OMIT
many scurvy] sowre 1671 1691; sower Kn. faces] Faces Kn.
- 85-95 1671 1691 Kn OMIT
- 85 Sir.] ~^ MS. Good] good MS.
- 86 this.] ~^ MS.
- 93 ha,] ~^ MS.
- 94 Theodosia] Theadosia MS. Fraylety] Frailety MS.
- 95.1 RAYMUND] Raymond MS.
- 96 Ha, ha, ha,] ~, ~, ~! 1671 1691 Kn. pleasant] ~, 1671 1691 Kn.
i faith;] ~^ MS; 'faith; 1671 1691 Kn. Haberdasher] Habberdasher
1671 1691 Kn.
- 97 wares] Wares, 1671 1691; Wares Kn. A] a 1671 1691 Kn.
game,] ~^ MS; Game, 1671 1691 Kn. A] a 1671 1691 Kn. Baud Erant -]
Bawd-Errant ... 1671 1691; Bawd-Errant - Kn. chafeing] chafing
1671 1691 Kn.
- 98 shins] Shins 1671 1691 Kn. too,] ~! 1671 1691 Kn. ha, ha, ha,]
~, ~, ~... 1671 1691; Ha, ~, ~ - Kn. profession] Profession 1671
1691 Kn.
- 99 otherwise,] ~^ MS; ~? Kn. procureing] procuring 1671 1691;
Procuring Kn. Lyes] lies 1671 1691; lyes Kn. soe] so 1671
1691 Kn. way] ~, 1671 1691 Kn. it.] ~, MS.
- 100 person] Person Kn. infinitly] infahitely 1671 1691; infinitely;
Kn. belæive] believe 1671 1691 Kn.
- 101 noe] no 1671 1691 Kn. unkindnesse] unkindness 1671 1691;
Unkindness Kn.
- 102 Ah] ~, Kn. Oldpox] Crazy! 1671 1691 Kn. dost] do'st 1671
1691 Kn. humour] humor 1671 1691; Humour Kn. still,] ~^ MS;
~? 1671 1691 Kn. art] Art 1671 1691 Kn.
- 103 wðemen.] Women? 1671 1691 Kn.
- 104 Faith] 'Faith 1671 1691; 'Faith, Kn. Raymund] Raymond MS;
Raymund, Kn. affection] ~, 1671 1691; Affection, Kn. nay] ~, Kn.
A] a 1671 1691 Kn. veneration] Veneration. 1671 1691 Kn.

- 105 sex,] Sex 1671 1691 Kn.
- 106 Ile] I'll 1671 1691 Kn. sweare] swear 1671 1691; swear, Kn.
woemen] Women, 1671 1691 Kn. beleive] believe 1671 1691 Kn.
Lov'st] lov'st 1671 1691 Kn. e'm] 'em, 1671 1691 Kn.
- 107 suffered] suffer'd 1671 1691 Kn. em] them 1671 1691; them, Kn.
then] than 1671 1691 Kn. Knights-Errants] Knight Errants 1671
1691; Knight-Errants Kn. did.] ~, Kn. Ile] I'll 1671 1691 Kn.
- 108 thee,] ~; Kn. And] and 1671 1691 Kn. passive valour]
Passive-Valour 1671 1691; Passive-Valour, Kn. Bolus] ~, 1671
1691 Kn.
- 109 Christnedome] Christendom 1671 1691 Kn.
- 110 person] Person Kn. Generosity] generosity 1671 1691.
Honor] honour 1671 1691; Honour Kn.
- 111 Perhapps] Perhaps 1671 1691 Kn. sex] Sex 1671 1691; Sex, Kn.
then] than 1671 1691 Kn. selfe] self 1671 1691; self, Kn.
- 112 mankinde -] Mankind.... 1671 1691; Mankind - Kn. oh] Oh 1671
1691; Oh, Kn. shoulders,] ~^ MS; Shoulders! 1671 1691 Kn.
- 113 reason] ~, 1671 1691; Reason; Kn. twinge] Twinge Kn.
else,] ~^ MS; ~: 1671 1691 Kn. Well] well MS; ~, Kn.
certainely] certainly 1671 1691 Kn. soe] so 1671 1691 Kn.
- 114 pox] Pox 1671 1691 Kn. mett togeather] met together 1671 1691
Kn. man] Man 1671 1691 Kn.
- 115 faith] 'faith 1671 1691 Kn. doe] do 1671 1691 Kn. know]
~, Kn. disease] Disease 1671 1691 Kn.
- 116 Prethee] Prethe 1671; Pr'ythee, Kn. Raymund] Raymond MS;
Raymund, Kn. noe] no 1671 1691 Kn. Rayllery] Raillery 1671
1691; Rallery Kn.
- 117 Doe] Do 1671 1691 Kn. soe,] ~^ MS; so.; 1671 1691; so: Kn.
venome] Venom 1671 1691 Kn. disease] Disease 1671 1691 Kn.
- 118 gone,] ~^ MS; ~; Kn. A] a 1671 1691 Kn. Rheume,] ~^ MS;
Rheum, 1671 1691 Kn. meere] meer 1671 1691 Kn. Rhume]
Rheum 1671 1691 Kn.
- 119 Why] ~, Kn. villaine,] Villain 1671 1691; Villain, Kn.
Oldpox] Crazy, 1671 1691 Kn. wheadleing] wheadling 1671;
wheedling 1691 Kn.
- 120 woemen] Women 1671 1691 Kn. thus,] ~^ MS; ~? 1671 1691 Kn.
- 121 Preethee] Prethee 1671 1691; Pr'ythee Kn. of,] ~^ MS; off;
1671 1691 Kn. thee] ~, Kn. tis] 'tis 1671 1691 Kn.
noe] no 1671 1691 Kn.
- 122 Why] ~, Kn. Impudence] impudence 1671 1691. this,] ~^ MS;
~? 1671 1691 Kn. if] If 1671 1691 Kn. these Principles]
this, 1671 1691 Kn.
- 123 fitt] fit 1671 1691 Kn. goe] go 1671 1691 Kn. loose,] ~^ MS;
~, Kn. Redd] Red 1671 1691; red Kn. Crosse] Cross 1671
1691 Kn. doore -] Door: 1671 1691 Kn.
- 124 why] Why 1691; Why, Kn. doe not] don't 1671 1691 Kn. know]
~, Kn. Bushells] Bushels 1671 1691 Kn. Boluses] Bolus's
1671 1691; Bolus's, Kn.
- 125 Purge] purge 1671 1691 Kn. kings] Kings 1671; King's 1691 Kn.
- 126 use] Use Kn. time] ~, 1671 1691; Time, Kn. gett] get 1691
1691 Kn. drunck] drunk 1671; Drunk 1671 Kn. soe soone]
so soon 1671 1691 Kn.
- 127 morning] Morning 1671 1691 Kn.
- 128 not thou] thou not 1671 1691 Kn. raised] rais'd 1671 1691
Kn. price] Price Kn. Salsaparilla] Sarsaperilla, 1671;
Sarsaparilla, 1691 Kn. Gujacum] Guaiacum 1671 1691 Kn.
- 129 Towne,] ~^ MS; Town .. 1671; Town. 1691; Town? Kn. the] The
1691 Kn. ungratefull fellowes] ungrateful Fellows, 1671 1691
Kn. doe] do 1671 1691 Kn.

- 130 the] thee 1671 1691 Kn. A] a 1671 1691 Kn. Pension] ~, Kn.
 131 Minde] Mind 1671 1691 Kn. not] ~, Kn. Curteous,] Errant;
 Kn. hees drunk [leudly drunk] he's lewdly drunk 1671; he's
 lewdly Drunk 1691 Kn.
- 132 protest hee's] protest Sir he's 1671; protest, Sir, he's 1691 Kn.
 of] in 1671 1691 Kn. thoughts] Thoughts 1691 Kn.
- 133 Why] ~, Kn. sott] Sot thou, 1671 1691 Kn. talke] talk
 1671 1691 Kn. Love] ~, 1671 1691 Kn. noe] no 1671 1691 Kn.
 Pox,] ~; 1671 1691; ~? Kn.
- 134 why] Why, 1671 1691 Kn. six] Six 1671 1691. Months] Moneths
 1671; Month's Kn. purchase] Purchase 1691 Kn. Estate] ~, Kn.
 dureing] during 1671 1691 Kn. Terme] term 1671 1691; Term Kn.
- 135 Naturall] Natural 1671 1691; natural Kn. nose,] Nose! 1671
 1691 Kn. heare] see 1671 1691 Kn. then] than 1671 1691 Kn.
 A] a 1671 1691 Kn. Scotch Bagpipe] Scotch-Bag-Pipe 1671;
 Scotch Bag-pipe 1691; Scotch Bagpipe, Kn.
- 136 gott] got 1671 1691 Kn. A] a 1671 1691 Kn.
 137 alone,] ~! 1671 1691 Kn. this] This 1691 Kn. hee] he 1671
 1691 Kn.
- 138 Hee's] hee's MS; He's 1671 1691 Kn. uncivell] uncivil 1671
 1691 Kn. man] ~, 1671; Man, 1691; Man; Kn. lett mee] let me
 1671 1691 Kn.
- 139 Why] ~, Kn. not thou] thou not 1671 1691 Kn. Seaven] seven
 1671 1691 Kn. Yeares] years 1671 1691; Years Kn. observed]
 observ'd 1671 1691 Kn. the] thy 1671 1691 Kn. Seasons] Seasons,
 1691 Kn.
- 140 ~~~~~~~~~ Cuckoe,] ~ ^ MS; ~; 1671 1691;
 ~? Kn. Stirest] thou stir'st 1671 1691; thou stirr'st Kn.
 abroad] abroad 1671 1691 Kn. Summer] ~, 1671 1691 Kn.
- 141 retirest] retir'st 1671 1691 Kn. Winter,] ~ ^ MS; ~; 1671 1691 Kn.
- 142-170 1671 1691 Kn OMIT
- 143 Wing,] ~ ^ MS.
- 147 Raymund] Raymond MS. 150 I'de] I:de MS.
- 152 has,] ~ ^ MS.
- 161 done,] ~ ^ MS.
- 162 Raymund] Raymond MS. this,] ~ ^ MS.
- 164 enjoy,] ~ ^ MS.
- 166 strength,] ~ ^ MS.
- 171 Thou] why thou 1671; why, thou 1691 Kn. kinde] kind 1671 1691 Kn.
 vegetable] Vegetable, 1671 1691 Kn. peepst] peep'st 1671 1691 Kn.
 head] Head Kn. att] at 1671 1691 Kn.
- 172 Comeing] coming 1671 1691 Kn. Spring] ~, 1671 1691 Kn. Shrinkest]
 Shrink'st 1671; shrink'st 1691 Kn. againe] again 1671 1691 Kn.
 att] at 1671 1691 Kn.
- 173 Winter -] ~; 1671 1691 Kn. wee] we 1671 1691 Kn. Burgundy]
 Burgundy, 1671 1691 Kn. Bay trees] Bay-trees, 1671 1691 Kn.
 greene] green 1671 Kn; green, 1691.
- 174 Yeare.] ~, MS; year. 1671 1691; Year. Kn.
- 175 Why] ~, 1671 1691 Kn. Confidence] confidence 1671; wine]
 Wine 1671 1691 Kn. Beauty,] ~, MS; ~? 1671 1691 Kn.
- 176 Ay] ~, 1671 1691 Kn. A] a 1671 1691 Kn. man] Man Kn.
- 177 sweld] swell'd 1671 1691; swell'd, Kn. Trumpeters] Trumpetters
 1671; ~, Kn. Pimpled] pimpl'd 1671 1691; pimpled Kn. faces]
 Faces; 1671 1691; Faces, Kn.
- 178 stareing] staring 1671 1691; staring, Kn. Piggs] Pigs 1671
 1691 Kn. halfe] half 1671 1691 Kn. Roasted,] ~ ^ MS;
 roasted, 1671 1691 Kn. Bellies,] ~ ^ MS. Perisht] perish'd
 1671 1691 Kn. Lungs,] ~ ^ MS.

- 179 Tainted] tainted 1671 1691 Kn. breaths,] ~ MS; Breaths, 1671
1691 Kn. parcht] parch'd 1671 1691 Kn. Livers,] ~ MS.
decayed] decay'd 1671 1691 Kn. Nerves,] ~ MS. perpetuall]
perpetual] ~ MS; Feavers,] ~ MS; Fevers, 1691 Kn. Dropsies,] ~ MS.
180 Gouts,] ~ MS; Gowts, 1671. Palsies] Palseys, 1671; ~, 1691;
~; Kn. diseases] Diseases 1671 1691; Diseases, Kn. then] than
1671 1691 Kn. healths,] ~ MS; Healths. 1671 1691 Kn.
181 1671 1691 Kn OMIT.
182 but with] With 1671 1691 Kn. returne] return 1671 1691 Kn.
thee,] ~; 1671 1691; ~ Kn. women] Women, 1671 1691 Kn.
Sore] sore 1671 1691 Kn.
183 weakned] weaken'd 1671 1691 Kn. Hamms,] ~ MS. Sciaticas]
Sciatica's 1671 1691 Kn. Noses] ~, 1671 1691 Kn. Rhumes,]
~ MS; Rheums, 1671 1691 Kn. Old Pox] Crazy. 1671 1691; Crazy?
Kn.
184 Now] ~, Kn. A] a 1671 1691 Kn. man] ~, 1671; Man, 1691 Kn.
Revile] revile 1671 1691 Kn. women] Women 1671 1691 Kn.
185 wine] Wine, 1671 1691 Kn. humane] Human 1691; human Kn.
Society] ~, 1671 1691; ~; Kn.
186 Princes,] ~ MS. Rich] rich 1671 Kn. Covetuousness,]
covetousness, 1671; Covetousness, 1691 Kn. merry] Merry 1691 Kn.
valiant,] ~ MS; Valiant, 1691 Kn. witty,] ~ MS; Witty, 1691 Kn.
187 Generous] generous, 1671; ~, 1691 Kn. wise] Wise 1691 Kn.
alay,] ~ MS; allay; 1671 1691 Kn. Inspires] inspires 1671 1691
Kn. farr] far 1671 1691 Kn. Levell] level 1671 1691;
Level Kn.
188 Humane] humane 1671; human Kn. thoughts] ~, 1671; Thoughts,
1691 Kn. diviner] Diviner 1691. Raptures] ~, Kn. then]
than 1671 1691 Kn. Deities] deities 1671; Deities 1691 Kn.
189 Prophets] prophets 1671. Extacies] Extasies 1671 1691 Kn.
190 Beauty,] ~ MS. heavens] Heaven's 1671 1691 Kn. Brightest]
brightest 1671 1691 Kn. Image,] ~ MS; ~; Kn. thing] ~, Kn.
191 world] World 1671 1691 Kn. for,] ~; 1671 1691 Kn. spurr] Spur
1671 1691 Kn. honour] Honour 1671 Kn; Honor 1691. Glorious]
glorious 1671 Kn. actions] Actions, 1671 1691 Kn.
192 which] ~, 1691. noe] no 1671 1691 Kn. Prized,] priz'd 1671;
priz'd, 1691 Kn. Heor heard of,] ~ ~ ~ MS; Hero ever heard of;
1671 1691 Kn.
193 Gentle,] ~ MS; gentle, 1671 1691 Kn. sweete,] ~ MS; sweet, 1671
1691 Kn. delicate,] ~ MS. thing,] ~ MS; ~ - 1671 1691; .
Thing - - Kn.
194 Oh] O 1671 1691 Kn. deare] dear 1671 1691; dear, Kn. Oldpox -]
Crazy ! 1671 1691 Kn.
194.1 She] she MS. clapps] claps 1671 1691 Kn. shoulders] Shoulders
1671 1691 Kn. [Kn places stage direction after line 195].
195 goe] Go 1671 1691; go Kn. wayes] ways, 1671 1691 Kn. sweete]
sweet 1671 1691 Kn. man] Man 1691 Kn.
196 Oh death,] O Death! 1671 1691 Kn. what] What 1691 Kn. done.]
~ MS; ~? 1671 1691 Kn. Murdred] murder'd 1671 1691 Kn.
mee,] me; 1671 1691 Kn. oh] ~, 1691; Oh! Kn.
197 Just] just 1671 1691 Kn. A] a 1671 1691 Kn. Node,] ~, 1671.
1691. D'e] do you 1671 1691; Do you Kn. body] Body 1691 Kn.
Iron,] ~ MS; ~? 1671 1691 Kn.
198 Sir] ~, 1691 Kn. Begg] beg 1691 1691 Kn. pardon,] ~ MS;
Pardon, Kn. forgott] forgot 1671 1691 Kn. it,] ~ MS; ~; Kn.
Rheume] Rheum 1671 1691 Kn.
199 violent,] ~ MS; Violent. Kn.
200 Oh, oh,] oh, ~, MS; ~, ~! Kn.
201 sweete,] ~ MS; sweet, 1671 1691 Kn. delicate,] ~ MS. Gentle,]
~ MS; gentle 1671; gentle, 1691 Kn. thing -] ~ MS; ~, 1671

- 1691; Thing; Kn. goe] go 1671 1691 Kn. on] ~, Kn.
202 delicate,] ~[^]MS. sweete,] ~[^]MS; sweet, 1671 1691 Kn. gentle,]
~[^]MS. oh] Oh 1671 1691; Oh! Kn. Devill] Devil 1671 1691;
Devil, Kn. doe] do 1671 1691 Kn. endure.] ~[^]MS; ~? 1671 1691;
~! Kn.
- 203 morré] morr, 1671; Morr, 1691 Kn. good] Good 1691. morré.]
~[^]MS; morre. 1671; Morr. 1691 Kn.
- 204 Oh, oh.] oh, ~, MS; ~, ~! 1671 Kn; ~, ~Oh! 1691.
- 205 Tis] 'Tis 1671 1691 Kn. well,] ~[^]MS; vel, 1671 1691 Kn. com]
come 1671 1691 Kn. aur] our 1671 1691 Kn. business,] ~[^]MS;
Business, 1671 1691; Business; Kn. vill] vil 1671 1691 Kn.
operation] Operation Kn.
- 206 Oh] ~, Kn. Shoulders.] ~! Kn.
- 207 Yes yes] ~, ~, 1671 1691 Kn. well] vel 1671 1691 Kn. dat;]
~: Kn. putte] put 1671 1691 Kn. paine] pain 1671 1691 Kn.
Indeed] ~; 1671; indeed; 1691 Kn.
- 208 but] ~, Kn. der] dere 1671 1691 Kn. ting] tinge 1671 1691 Kn.
England] Englande 1671. draw] ~, 1671 1691 Kn. noe] no 1671
1691 Kn.
- 209 Oh,] ~[^]MS; ~! 1671 1691 Kn. damned] damn'd 1671 1691 Kn. Eternall]
eternal 1671 Kn; Eternal 1691. whore] Whore 1671 1691 Kn.
- 210 Quack.] ~[^]MS; ~! 1671 1691 Kn.
- 210 morbleau,] ~[^]MS; morbleu! 1671 1691 Kn. vat] Vat 1671 1691 Kn.
cacque.] ~[^]MS; ~? 1671 1691 Kn. son] Son 1671 1691 Kn. whore]
Whore, 1671 1691 Kn.
- 211 verte bleu] vertu-bleu 1671; vortue-bleu 1691 Kn. noe telle]
no tell 1671 1691 Kn.
- 212 Tis] 'Tis 1671 1691 Kn. certaine] certain 1671 1691 Kn. Rascall]
Rascal, 1671 Kn; Rascal 1691. cheates] cheats 1671 1691 Kn.
man] Man 1691 Kn. money] Money 1691 Kn.
- 213 and his health] and health 1671; and Health 1691 Kn.
- 214 Rascall] Rascal 1671 1691 Kn.
- 215 mistake,] ~[^]MS; ~; Kn. noe french] no French 1671 1691 Kn.
vard,] ~; 1671 1691; ~: Kn. dan] Dam'd 1671; Damn'd 1691;
damn'd Kn.
- 216 Syrigin English.] ~[^]MS; Syrigin-English. 1671 1691 Kn. Mais]
mais MS. you.] ~? 1671 1691 Kn.
- 217 Damnd] Damn'd 1671 1691 Kn. surgeon,] ~! 1671 Kn; Surgion!
1691. why] Why 1671 1691; Why, Kn. Impudent villaine] impudent
Villain, 1671 1691 Kn. You] ~, Kn.
- 218 England] England, 1671 1691 Kn. Ride] ride 1671 1691 Kn.
milch Asse] Milch Ass, 1671 1691; Milch-Ass; Kn.
- 219 mantaine yourselfe] maintain your self 1671 1691 Kn. milke] Milk
1671 1691 Kn. People] people 1671. Consumptions] ~, 1671 1691
Kn. sett] set 1671 1691 Kn.
- 220 Barber,] ~; Kn. that] but 1671 1691 Kn. Damnd] damn'd
1671 1691 Kn. Roughness] roughness 1671 1691 Kn. hands] hand
1671; hand, 1691; Hand, Kn.
- 221 Noysomeness] noisomness 1671 1691; noisomeness Kn. breath] ~,
1671; Breath, 1691 Kn. noe] no, 1671 1691 Kn. Customers] ~;
1671 1691; ~? Kn.
- 222 faine] fain 1671 1691 Kn. sett] set 1671 1691 Kn. six penyworth]
Six penny worth 1691; Six-penny worth Kn. Diacolum] Diaculum 1671;
Diaculum, 1691 Kn.

- 223 Rotten Pippins] rotten ~, 1671 1691 Kn. only the] only to the
1671 1691 Kn. cure] Cure 1671 1691 Kn. broken] Broken 1671
1691. heads] Heads; 1671 1691 Kn.
- 224 A] a 1671 1691 Kn. yeare] year 1671 1691; Year Kn. together]
together 1671; together, 1691 Kn. then] than 1671 1691 Kn.
Cudgell players] Cudgel Players 1671; Cudgel-players 1691. Kn.
Moore feilds,] Moor-Fields, 1671; Moorfields, 1691 Kn.
- 225 A] a 1671 1691 Kn. drawer] Drawer 1671 1691; Drawer, Kn. A] a
1671 1691 Kn. quart pott.] Quart Pot. 1671 1691; Quart-Pot! Kn.
- 226 amazè,] ~ MS. buisnesse.] business? 1671; business? 1691;
Buisnesse? Kn.
- 227 Sir] ~, 1671 1691 Kn. Leave] leave 1671 1691.
- 228 Servant] ~, Kn. sweete] sweet 1671 1691 Kn. Curteous,]
~ MS; Errant; Kn. Theodosia] Theadusia MS; Theodosia, 1671
1691 Kn.
- 229 1671 1691 Kn OMIT.
- 230 Youth and health,] ~ MS; 1671 1691 Kn OMIT. A] a 1671 1691 Kn. passion] Passion
1691 Kn. her,] ~ MS; ~: Kn. you] You Kn.
- 232 Feare] feare MS; Fear 1671 1691 Kn. not] ~, 1691 Kn.
- 233 Vel, vel,] Ver vel, 1671 1691 Kn. Jest] jest 1671 1691 Kn. mee]
me 1671 1691 Kn.
- 234 Was] was MS. thing] ~, Kn. arived att] arriv'd at, 1671 1691
Kn. Secret] secret 1671 1691.
- 235 Brimston] Brimstone 1671 1691 Kn. Itch] ~, 1671 1691; ~? Kn.
- 236 more.] ~? 1671 1691 Kn.
- 237 Is] 'Tis 1671 1691 Kn. well] vel 1671 1691 Kn. indeed] ~, Kn.
Matré Oldpox] Mr Crazy: 1671 1691 Kn. come here to] come to
1671 1691 Kn.
- 238 Why] ~, 1671 1691 Kn. this] ~: 1671; ~? 1691; ~, Kn. good]
Good 1671 1691 Kn. Mounseir] Mounseur 1671 1691; Mounseur Kn.
Pullin,] ~ MS; Pullin? Kn.
- 239 doe] do 1671 1691 Kn. remember] ~, Kn. sett] set 1671 1691
Kn. disease] Disease 1671 1691 Kn.
- 240 two] Two 1691. Turpentine,] ~ 1671 1691. a] and a 1671 1691
Kn. China,] ~ MS. hermodactyles] Hermodactyles 1671 1691 Kn.
- 241 pound] Pound Kn. Salia-perilla] Sarsaperilla 1671; Sarsaparilla
1691 Kn. guiacum,] Guiacum; 1671 1691; Guiacum, Kn. two] Two
1691. Glyster-baggs] Glyster-bags 1671; Glyster-bags, 1691;
Clyster-bags, Kn.
- 242 Seringe,] ~ MS; Syringe: 1671 1691 Kn. Could] could MS. wealth]
Wealth Kn. att] at 1671 1691 Kn. materialls then these.]
Materials than ~? 1671 1691 Kn.
- 243 confesse] confess 1671 1691 Kn. since] ~, 1671 1691 Kn. learnt]
learn'd 1671 1691 Kn. Experience] experience, 1671 1691; ~, Kn.
- 244 Marrying] marrying 1671 Kn. Strumpett] Strumpet, 1671 1691 Kn.
Peppred] pepper'd 1671 Kn; Pepper'd 1691.
- 245 Embassadors,] Ambassadors 1671 1691; Ambassador's Kn. foot-men,]
~, MS; Footmen; 1671 1691 Kn. She] she, 1671 1691 Kn. courses]
Courses 1671 1691 Kn. hath run] has gone 1671 1691 Kn. through]
thorow, 1671 1691; thorough, Kn.
- 247 Testè bleau] Tete bleu, 1671 1691 Kn. should] shoule 1691 Kn.
affronté] affronte 1671 1691 Kn.
- 248 thing] ~, 1671 1691 Kn. diseases] Diseases 1671 1691 Kn.
- 249 owne] own 1671 1691 Kn. Country] Countrey, 1671; ~, 1691 Kn.
mantaine] maintain 1671 1691 Kn. you] ~, 1671 1691 Kn. comeing]
coming 1671 1691 Kn. us] ~, 1671 1691 Kn. A pox] a Pox 1671
1691 Kn.

- 250 Jerny] Jernie, 1671 1691 Kn. dis.] ~ MS; ~? 1671 1691 Kn. ·Tousand] thousand 1671; thousand 1691 Kn.
- 251 Parris,] Paris, 1671 1691; Paris; Kn. abuse.] ~ :- 1671 1691 Kn.
- 252 oblidge] oblig'd 1671 1691 Kn. then] ~, 1671 1691 Kn. Cure] cure 1671 1691 Kn.
- 253 England,] England? 1671 1691 Kn. for] For 1691; For, Kn. Raymund] Raymond MS. A woeman here] a Woman ~, 1671 1691 Kn. you] ~, 1671 1691 Kn. hee] he 1671 1691 Kn.
- 254 whole] wholly 1671 1691 Kn. Cured] cur'd 1671 1691 Kn. mee,] me; 1671 1691 Kn. Consience] conscience 1671; Conscience 1691; Conscience, Kn. doe A woeman noe] do a Woman no 1671 1691 Kn.
- 256 assure] ~, Kn. opperateurs] Operators 1671 1691 Kn. Clappe] Clapp 1671. England] England, 1691. noe doe] no do 1671 1691 Kn.
- 257 soe] so 1671 1691 Kn. much] ~, Kn. have doe] do 1671 1691; do, Kn. Cure] cure 1671 1691 Kn.
- 258 Why,] ~ MS 1671. Cureing] curing 1671 1691 Kn. him] ~, Kn. then A] than a 1671 1691 Kn.
- 259 Suite] Suit 1671 1691 Kn. has been depending.] is depending? 1691 1691 Kn.
- 260 selfe] self 1671 1691 Kn. in to] into 1671 1691 Kn. hands] Hands, Kn. A] a 1671 1691 Kn. Ghonorhea] Gonorrhoea 1691 Kn.
- 261 virulenta;] virulenta? 1671 1691 Kn. did] Did 1671 1691 Kn. you] ~, Kn. your] youe 1691. damnd] damn'd 1671 1691 Kn. french] French 1671 1691 Kn. tricks,] ~ MS; Tricks, 1671 1691 Kn. Stiptick Injections] Styptick-Injections, 1671 Kn; Styptick-injections, 1691.
- 262 Turpentine Glysters] Turpentine Clysters, 1671; Turpentine-Clysters, 1691 Kn. bee] be 1671 1691 Kn. chordee,] ~ MS; Chorde, 1671 1691 Kn. Caruncles,] ~ MS.
- 263 Phymasis,] ~ MS; Phymasii, 1671 1691 Kn. caries] Caries, 1671 1691 Kn. pubis,] ~ MS; Pubii, 1671 1691 Kn. bubones,] ~ MS; Bubones, 1671 1691 Kn. herniae.] Herniae. 1671 1691; Herniae? Kn.
- 264 Nay] ~, 1671 1691 Kn. have] Have 1691. Pox] his Enemy 1671 1691 Kn. feild] Field, 1671 1691 Kn. hee] he 1671 1691 Kn.
- 265 conquered] conquer'd 1671 1691 Kn. strong holds] Strong Holds 1671 1691; ~ Holds Kn. Garrisons.] Garisons. 1691; ~? Kn.
- 266 well] vel 1671 1691 Kn. well] vel 1671 1691 Kn.
- 267 Symptom] Symptome 1671 1691; ~, Kn. had,] ~ .. 1671; ~? - 1691 Kn. oh] Oh - 1691; Oh Kn.
- 268 Achrocordones,] ~ MS. Myrmecii,] ~ MS; Mermecii, 1671 1691 Kn. Sorts] sorts 1671 1691 Kn. ulcers] Ulcers 1671 1691; Ulcers, Kn.
- 269 Superficial] superficial 1671 1691 Kn. profound,] ~ MS. Callous] ~ MS. canserous,] causerous MS; Cancerous, 1671 1691 Kn. Fistulous.] Fistilous. 1691; ~? Kn.
- 270 Hey] ~, Kn. Oldpox] oldpox MS; Crazy! 1671 1691 Kn. Termes] terms 1671 1691; Terms Kn. Enough] enough 1671 1691 Kn.
- 271 Mountebancks] Mountebanks 1671 1691 Kn.
- 272 Pustulae] Pustulae, 1671 1691 Kn. Crustatae] Crustatae, 1671 1691 Kn. Sine-Crustis verucae] Sine Crustis Verucae 1671 1691; Sine-Crustis Verrucae Kn.
- 273 Toplii,] ~ MS; Tophi, 1671 1691 Kn. ossis,] ~ MS; Ossis, 1671 1691 Kn. caries,] ~ MS; Caries, 1671 1691 Kn. chyronia,] ~ MS; Chyronya, 1671 1691 Kn. disepulotica.] Disepulotica. 1671 1691; Disepulotica? Kn.
- 274 What] ~, Kn. goeing] going 1671 1691 Kn. Raise] raise 1671 1691 Kn. Devill] Devil 1671 1691 Kn. words.] ~? 1671 1691 Kn.

- 275 Vell] Vel! 1671 1691 Kn. noe] no 1671 1691 Kn. 'cure] Cure
1691 Kn. dese,] ~ MS; ~? 1671 1691 Kn. have] Have 1671 1691 Kn.
noe give] no. given 1671 1691 Kn. Sweate] sweate, 1671 1691;
sweate; Kn.
- 276 A dam] a damn'd 1671 1691 Kn. Tubb] Tub 1671 1691 Kn. Hot-
house,] ~ MS. butte] but 1671 1691 Kn. sweate] sweat 1671
1691 Kn.
- 277 Cradle] ~, 1671 1691 Kn. vine] Vine 1671 1691 Kn. paper
Lanthorne] Pape Lanthorn, 1671 1691 Kn. a la fransois] ala
Francois, 1671; a la Francois, 1691; a la Francois; Kn. 1671 1691
Kn ADD and taught you de use of de Baine d'Alexandre.
- 278 anything] any thing 1671 1691; any thing, Kn. into] to 1671 1691
Kn. winter Quarters] Winter Quarters, 1671 1691; Winter-Quarters;
Kn.
- 279 hee] he 1671 1691 Kn. Ever,] ever; 1671 1691; ever? Kn. oh,]
Oh 1671 1691; Oh, Kn.
- 280 Boluses] Bolus's 1671 1691 Kn. leafe-Gold] Leaf Gold, 1671;
Leaf-Gold, 1691 Kn. Loathsomenesse] loathsomness 1671 1691;
loathsomeness Kn.
- 281 em] 'em, 1671 1691; 'em Kn. turne att A] turn at a 1671 1691 Kn.
Twenty] twenty Kn. Shilling peice] Shillings Piece, 1671;
shillings piece, 1691; Shillings-piece; Kn.
- 282 reason] Reason Kn. hee] he 1671 1691 Kn. carryes] carries
1671 1691 Kn. Pockett] Pocket 1671 1691 Kn.
- 283 Doe] Do 1671 1691 Kn. heare] hear 1671 1691 Kn. that,] ~ MS
1671 1691. Rascall.] Rascal? 1671 1691 Kn.
- 284-286 1671 1691 Kn OMIT.
- 285 Teeth,] ~ MS.
- 287 Oh, I will not endure your Plaister any longer, there tis,] 1671
1691 Kn OMIT.
- 288 you] ~; 1671 1691 Kn. Ile] I'll 1671 1691 Kn. Cribbach]
Cribbidge 1671 1691 Kn.
- 289 assure] ~, Kn. Remede] remede 1671 1691 Kn.
- 290 And] ~, Kn. this] ~, 1671 1691 Kn. mayst] mayest 1671;
bee] be 1671 1691 Kn.
- 291 longe] long 1671 1691 Kn. Law] ~, Kn.
- 292 Prethee] Pr'ythee, Kn. purpose,] ~; Kn. choaked] choak'd
1671 1691 Kn. Boluses,] ~ MS; Bolus's, 1671 1691 Kn.
- 293 Drowned] drown'd 1671 Kn; Drown'd 1691. diet drink] Dyet-drink,
1671 1691; Diet-drink, Kn. smother'd] Smother'd 1691. Privie
house] Privy-house, 1671 1691; Privy-house; Kn. hee] he 1671
1691 Kn. dye] die 1671.
- 294 Excrement] ~, Kn. lived] liv'd 1671 1691 Kn.
- 295 Diable,] ~ MS. noe Curse] no curse 1671 1691 Kn. mee,] ~ MS;
me, 1671 1691 Kn. malediction] Madiction 1671 1691 Kn. dam]
Dam 1671 1691. whore] Whore 1671 1691 Kn.
- 296 Oh] O 1671 1691 Kn. Impudence,] ~ MS; ~! 1671 1691 Kn. you]
~, Kn. Raymund] Raymond MS; Raymund, 1691 Kn. Pretty] pretty
1671 1691 Kn. A Civill] a civil 1671 1691 Kn.
- 297 Younge] young 1671 1691 Kn. Lady] ~, 1671 1691; ~; Kn. and]
~, Kn. betweene] between 1671 1691 Kn. I] ~, 1671 1691 Kn.
person] Person 1671 1691 Kn. honor] Honour? 1671 1691; Honour. Kn.
- 298 aside] 1671 1691 Kn OMIT. Honnor] Honour 1671 1691 Kn.
- 299 And] ~, Kn. consience] Conscience 1671 1691 Kn. soule] Soul
1671; Soul, 1691 Kn. lov'd] loved 1671 1691 Kn. passionatly]
passionately 1671 1691 Kn.
- 301 Besides] ~, 1671 1691 Kn. whore] Whore, 1671 1691 Kn. calling
is] Calling (To Pullin) is 1671 1691 Kn. it] ~, 1671 1691 Kn.
but] and 1671 1691 Kn.

- 302 it.] it, Sirrah. 1671 1691 Kn.
303 soe Excellent] so excellent 1671 1691 Kn. soe] so 1671 1691 Kn.
vertuous] virtuous 1691 Kn. person] Person 1671 1691 Kn. bee]
be 1671 1691 Kn. traduced] traduc'd 1671 1691 Kn.
304 foule] fowl 1671; foul 1691 Kn. mouth] Mouth, 1671 1691 Kn.
You] you 1671 1691 Kn. Rascall.] ~ MS; Rascal: 1671 1691;
Rascal? Kn. Get] get MS. gon] ~, 1671; gone, 1691 Kn.
Dogg.] ~ - MS; Dogge. - 1671; Dog. - 1691 Kn. beates him] Kicks
him. 1671 1691 Kn.
305 Oh] O 1671 1691 Kn. dis.] ~? 1671 1691 Kn. Elpe, Elpe.] ~,
~ - MS; Elp, Elp ... 1671; Elp, Elp - 1691 Kn. hee runs] 1671 1691
Kn OMIT. Vel vel] vel vel MS; vel, vel, 1671 1691 Kn. de] the
1671. doe] do 1671 1691 Kn.
306 Justice.] ~ - 1671 1691 Kn.
306.2 A footeman] Footman 1671 1691 Kn.
307 Sir] ~, 1671 1691 Kn. A Coach] a ~, 1671 1691 Kn. comeing]
coming 1671 1691 Kn.
308 Slife] 'Slife 1671 1691; 'Slife, Kn. Lady,] ~ MS; ~! 1671 1691 Kn.
Hatt] Hat 1671 1691 Kn. quick quick, quick] quick, quick, 1671
1691; quick, quick; Kn.
309 prethee] pr'ythee, Kn. Raymund] Raymond MS; Raymund, Kn.
helpe] help 1671 1691 Kn. quickly] ~, 1671 1691 Kn. appeare]
appear 1671 1691 Kn.
310 canst] can't 1671 Kn. appeare] appear 1671 1691 Kn. noe] no
1671 1691 Kn. then thow art] than thou ~, 1671 1691 Kn.
shee'l] she'll 1671 1691 Kn.
312 Soe soe] So, so! 1671 1691 Kn. Ladies.] ~! Kn.
312.1 BUTTON] Striker. 1671 1691 Kn.
313 servant] Servant 1691; Servant, Kn. sweete] sweet 1671 1691 Kn.
Oldpox.] ~, MS; Crazy, 1671 1691; Crazy; Kn. Good lack have you a]
good ~ ~ ~ ~ MS; I have just broke loose from my husband [Husband
1691 Kn], and come to kiss your hands [Hands Kn]. Oh [, 1691 Kn]
cry you mercy [Mercy Kn], you have a 1671 1691 Kn.
314 you,] ~ MS; ~; 1671 1691 Kn. protest] ~, Kn. knowne it]
known ~, 1671 1691 Kn. beene soe] been so 1671 1691 Kn.
316 am A] be a 1671 1691 Kn. stranger] ~, 1671; Stranger, 1691 Kn.
Maddam] Madam, 1671 1691 Kn.
318 Sweete Maddam] Dear Madam Striker 1671 1691; Dear Madam Striker, Kn.
stay,] ~ MS; stay a little, 1671 1691; stay a little; Kn. A freind]
a Friend 1671 1691 Kn. mine] ~, 1671 1691 Kn. You] you 1671
1691 Kn. trust -] trust him - 1671 1691 Kn.
319 see] ~, Kn. Raymund] Raymond MS; Raymund, 1671 1691 Kn. alas]
~, 1671 1691 Kn. noebody] no body 1671 1691 Kn. noe not] not
1671 1691 Kn.
320 Honnour] honour 1671; Honour 1691 Kn.
321 Noe] No 1671 1691 Kn.
322 Sir] ~, 1671 1691 Kn. you] ~, Kn. Inocent] innocent 1671
1691 Kn. intentions] ~, 1671 1691; Intentions: Kn. for I]
I 1671 1691 Kn. heard that] heard 1671 1691 Kn.
323 well] ~, 1671 1691 Kn. had not seene] should not have seen
1671 1691 Kn.
324 not] ~, 1671 1691 Kn. oblided] oblig'd 1671 1691 Kn. distemper]
~, 1671 1691; Distemper, Kn. though it were] were it 1671 1691 Kn.
325 Gout] ~, 1671 1691; ~; Kn. it] ~, 1671 1691 Kn. and bee
deprived] to be depriv'd 1671 1691 Kn. honour] Honour 1691 Kn.
326 you,] ~ MS; ~; 1671; ~: Kn.
327 1671 1691 Kn OMIT.
327.1 TRIM] Friske. 1671 1691 Kn.
328 Servant] servant, 1671; ~, Kn. Sweete] sweet 1671 1691 Kn.
Oldpox,] ~ MS; Crazy; 1671 1691 Kn.

- 329 Another,] ~! 1671 1691 Kn. they] They 1691 Kn. -aboute] about
1671 1691 Kn. fellow,] Fellow, 1671; Fellow, 1691 Kn. doe]
do 1671 1691 Kn. aboute A] about a 1671 1691 Kn. Sick-man]
sick man 1671; sick Man 1691; sick Man, Kn. Reversion] reversion
1671 1691.
- 331 (to Oldpox) 1671 1691 Kn OMIT. here. Your Servant Maddam Trim.
TRIM Your Servant Maddam Button.] here tro? I do not like this[,
Kn] Mr. Crazy. Frisk. Your servant [Servant 1691; Servant, Kn.]
Madam Striker. Strik. Your servant [Servant, Kn.] Madam Friske.
1671 1691 Kn.
- 332.1 RAYMUND] Raymond MS.
- 333 Deare Maddam you Infinitely oblidge me] Really, Madam Friske, this
is such a favour [Favour, Kn.] as will make me eternally indebted
to you - 1671 1691 Kn. soe well that] so ~, as 1671 1691 Kn.
kisse] kiss 1671 1691 Kn. hands] Hands Kn.
- 334 Maddam Button here.] she here I wonder? 1671 1691; she here, I
335 wonder? Kn.
- 336 1671 1691 Kn OMIT.
- 337 I beseech you] Pray Madam, 1671 1691; Pray, Madam, Kn. doe] do
1671 1691 Kn. favour] Favour Kn. is.] ~ MS; ~? 1671 1691 Kn.
I have A] 1671 1691 Kn OMIT.
- 338 1671 1691 Kn OMIT.
- 339-342 1671 1691 Kn REPLACE BY:
Strik. Sir, I'll inform you presently. Truly [, Kn] Mr.
Crazy, this is not civil, to be so familiar [Familiar
Kn] with such a one as she is [, Kn] in my presence
[Presence Kn]; I thought [, Kn] for my part [, 1691; Part,
Kn] that I had been enough for any one person [Person Kn].
Frisk. Mr. Crazy, one word wth you; I wonder [, Kn] for my
part [Part, Kn] Madam Flirts should have no more breeding
[Breeding Kn] than to interrupt us.
Strik. Why I'll tell you [, Kn] Sir, what she is, [; Kn] she
is a person [Person Kn] of mean descent [Descent Kn]; I
think [, Kn] her Father was at first a Journey-man [Journy-man
1691] Taylor [, Kn] or some such thing: She was debauched by one
Mr. Briske [, Kn] an Inns-of-Court-Gentleman, [; Kn] and
[, Kn] I am sure [, Kn] 'twas well for her, [^ Kn] shewas so;
for before that she went in Paragon and Pattens: for [For Kn]
my Part [, Kn] I would not be known to be in her company
[Company, Kn] for more than I'll speak of.
- 339 handsome,] ~ MS.
- 341 Parragon.] ~ MS. The] the MS. reputation,] ~ MS.
- 343 aside] 1671 1691 Kn OMIT. 344 Trim] Trym MS.
- 344-345 1671 1691 Kn REPLACE BY:
Strik. Pray [, Kn] Mr. Crazy [, Kn] favour me with one word;
[Word. Kn] Lord, [! Kn] Madam Friske, cannot you let one
speak a word [Word Kn] with ones Friend?
Frisk. Your friend, [Friend! Kn] alas [, Kn] poor soul [Soul
Kn], sure I may pretent to as much interest [Interest Kn] in
him [, Kn] as you can. [! Kn].
Strik. How's this? you pretend!
- 346-348 1671 1691 Kn REPLACE BY:
Craz. No [, Kn] Raymund, I have no share [Share Kn] in the Ladies
[Ladie's Kn] favours [Favours Kn], not I! Do you see how
jealous the poor things [Things Kn] are of me, poor Hearts!
Oh [! Kn] my Shoulders! they are both Persons of Quality -
But [, Kn] Madam Striker, pray mistrust not my affection
[Affection Kn].
- 346 Raymund] Raymond MS.

- 349 Pray] ~, Kn. Maddam] Madam, 1671 1691 Kn. mee] me 1671 1691
Kn. Begg] beg 1671 1691 Kn. favour of you] favour 1671 1691;
Favour Kn. that Ladie is.] she is? 1671 1691 Kn.
- 351-353 1671 1691 Kn REPLACE BY:
Frisk. She ! why [Why Kn] she's a pitiful [pittiful Kn]
Habberdasher's [Habberdashers 1691] Wife, [; Kn] her Husband's
a poor sneaking Cuckold; she has a very ill reputation, [Reputation;
Kn] for my part [Part, Kn] I don't care for being seen in her
Company, that's the truth on't.
Raym. That's very well.
Frisk. She used to appear in a scurvy Fleetstreet Dress, [; Kn]
but now she comes into the Pit at the Play-House, and makes
briske [brisk 1691 Kn] Reparties [Repartees 1691 Kn] to young
Sparks.
- 352 Childe,] ~, MS.
353 company,] ~, MS.
354-357 1671 1691 Kn REPLACE BY:
Strik. What [, Kn] to have such a scandalous Woman as she
come to your Chamber; [: Kn] truly [, Kn] if it were not here,
I should have soon left her company [Company Kn] . One may have
one Friend [, Kn] I confess, or so; but to have two or three
club [Club Kn] for one, I scorn her.
355 company,] ~, MS. What,] what, MS.
356 one,] ~, MS.
357 that has A care] that A care MS.
358 see] ~, Kn. Punctilios] Punctilio's 1671 1691 Kn. whores]
Whores 1671 1691: Whores, Kn. Hectors] Bullies 1671 1691 Kn.
- 359-377 1671 1691 Kn REPLACE BY:
Frisk. But pray [, Kn] Mr. Crazy, come hither; you do not tell
me [, Kn] how you like my new Petticoat here? [Kn]
Strik. Lord, [! Kn] Madam Friske, why how should he like it,
[? Kn] 'tis but an ordinary slight thing [Thing Kn] ; for my
part [Part, Kn] I do not like it at all.
Frisk. No matter what you say, as long as one does.
- 359 Pendants,] ~, MS.
360 em,] ~, MS.
363 remembred,] ~, MS. Ringe,] ~, MS.
368 Clock,] ~, MS.
372 in,] ~, MS.
374 home,] ~, MS. 375 Trim] Trym MS.
378 one] ~, 1671 1691 Kn. Oldpox.] Crazy? 1671 1691 Kn.
378.1 Hee Joggs him on the Arme] Joggs him. 1671 1691 Kn.
379 Slife] 'Slife 1671 1691; 'Slife, Kn. Arme -] Arm; 1671 1691;
Arm; - Kn. I] ~, 1691 Kn. man,] ~, MS; Man: Kn. that]
That Kn. shouldst] should'st 1671 1691 Kn.
380 finde] find 1671 1691 Kn. it,] ~, MS; ~! Kn.
- 381-387 1671 1691 Kn REPLACE BY:
Strik. But pray [, Kn] Mr. Crazy [, Kn] how do you like this
Point about my Neck?
Craz. 'Tis a very pretty Ornament, [; Kn] but you give an
Ornament to that.
Frisk. That! 'tis a foolish Counterfeit Point [Counterfeit-Point
1691 Kn] .
Strik. I come, come; I come by my things honestly.
Frisk. Ay, and I as honestly as you too; but pray how do you
like this Ruby upon my Finger?
Craz. 'Tis very glorious indeed.

Strik. Is not this a very pretty Locket?

Frisk. Let me see what's a Clock; 'tis just Eleven - [Looks on her Watch Kn]

Strik. 'Tis a quarter [Quarter Kn] past [, Kn] by mine.

Frisk. Yours! Ay [! Kn] I think so; your's [yours 1691 Kn] is a scurvy Silver Watch, and does not go right.

Strik. Good lack a day, a Silver Watch! why it should go with any Gold Watch in Town for 20 l.

Frisk. Yes, yes; 'tis very like a Silver Watch can go as well as a Gold one? [; 1691 Kn] ha, ha, ha - - -

381 house.}] ~ ^ MS.

388 Hey}] ~! 1671 1691 Kn. for}] from 1671 1691 Kn. Oldpox}] him
1671 1691: him, Kn. Candles}] Candle's Kn.

389 End}] ends 1671 1691 Kn.

390-411 1671 1691 Kn REPLACE BY:

Strik. Alas [, Kn] poor silly Creature!

Raym. But, [^ Kn] Madam Friske, from whence come all these fine things [Things, Kn] ?

Frisk. Ha, ha, [; Kn] there is a way that we have [, Kn] Sir.

Strik. But [, Kn] Mr. Crazy, I must of necessity [Necessity Kn] leave you; my husband [Husband 1691 Kn] will be come home [Home Kn] but [But Kn] I'll see you agen [again 1691].

Craz. I am sorry you must make me unhappy so soon, [; Kn] but have you a Coach?

Strik. Yes, I have a Hackney waiting below.

Frisk. O fie! a Hackney! I hate 'em all [; Kn] they are so uneasie: I have a Coach with a Coronet waits for me.

Strik. Ay, ay, there's some could borrow Lords [Lord's Kn] Coaches too, if they would do as others do, Madam Friske, [; Kn] let me tell you that.

Frisk. I don't know, Madam Striker, [; Kn] but I believe they would [, Kn] if they could.

Strik. Well, well, I like a Hackney; but 'tis no matter, [, Kn] Mr. Crazy, your servant [Servant Kn] -

(Exit.)

Frisk. I must be gone [, Kn] Sir [, Kn]. too.

Craz. Will you eclipse [Eclipse 1691 Kn] me so soon?

Frisk. Indeed I beg your pardon [Pardon Kn] for eclipsing [Eclipsing 1691 Kn] of you, [; Kn] but I cannot help it at present; [: Kn] your servant [Servant Kn] -

(Exit.)

393 disaster,}] ~ ^ MS.

405 you,}] ~ ^ MS.

407 way,}] ~ ^ MS.

408 Maddam,}] ~ ^ MS.

411 gone,}] ~ ^ MS.

412 Ha}] Have 1671 1691 Kn. vizeit}] visit 1671 1691 Kn. you, hah.}]
you? 1671 1691 Kn.

413 Noe}] No 1671 1691; No, Kn. Sir}] ~, 1671 1691; ~; Kn.

Ile assure you Ile keepe}] I keep 1671 1691 Kn. noe such Company}]
no such ill Company 1671 1691 Kn.

414 Why}] Company! why 1671 1691 Kn. persons of Honour Sir}] Persons
of Honour 1671 1691 Kn.

415-421 1671 1691 Kn REPLACE BY:

Raym. Yes, yes, I know Habberdashers. [Habberdasher's Kn]
Wives [, 1691 Kn] and Taylors [Taylor's Kn] Daughters. [,
1691; Daughter's, Kn] are Persons of Honour; fare you well,
fare you well, and keep your Persons of Honour to your self.

418 me,] ~^ MS.

420 Sir, farewell Sir, farewell Sir,] ~^ ~^ ~^ ~^ MS.

422 doe] do 1671 1691 Kn. you] yee 1671 1691. heare] hear 1671
1691; heare, Kn. Raymund prethee heare.] Raymond ~^ . MS; Sir?
1671 1691 Kn.

423 Noe Sir] No Sir, no; 1671 1691; No, Sir, no; Kn. fare you well.]
no wheadles upon me, 1671; no wheedles upon me, 1691; no Wheedles
upon me; Kn. with some persons of Honour att Chattolins,] at
Chatolins with some Persons of Honour - 1671 1691; at Chatolin's,
with some Persons of Honour - Kn.

424 adieu] Adiew 1671; Adieu 1691 Kn.

424.1 Exit RAYMUND] Ex. 1671; Exit. 1691 Kn.

425-426 1671 1691 Kn REPLACE BY:

Craz. 'Sdeath! how [How Kn] unlucky is this, he should discover
it, [! - - - Kn] Boy. (Enter Boy.

425 this.] ~^ MS.

426 it,] ~^ MS.

427 FOOTEMAN] Boy. 1671 1691 Kn.

428 dresse me,] dress ~: 1671 1691 Kn. oh,] Oh^ 1671 1691; Oh!
Kn. Shoulder.] head and shoulders - (Exit. 1671 1691; Head and
Shoulders! (Exit. Kn.

428.1 finis Actus Primi 1671 1691 Kn OMIT.

ACT II

- 0.1 Act the Second] The Second ACT. 1671; ACT II. 1691; ACT 11. Kn.
0.2 RAYMUND] Raymond MS. his footeman] Footman 1671 1691 Kn.
1 Loveyouths] Loveyouth's Kn. woeman] Woman 1671 1691 Kn.
appeares] appears 1671 1691 Kn. yet.] ~, MS; ~; 1671 1691 Kn.
This] this 1671 1691 Kn.
2 time] Time Kn. appointed,] ~, MS; ~! 1671 1691; ~: Kn. if] if
If Kn. twere] 'twere 1671 1691 Kn. assignation] Assignment Kn.
selfe] self, 1671 1691 Kn. should] would 1671 1691 Kn.
3 PunctuaL,] ~, MS; punctual: 1671 1691 Kn. waiteing woeman] Waiting
Women 1671 1691; Waiting-Women Kn. alwayes] always 1671 1691 Kn.
grace] Grace 1671 1691 Kn. keepe] keep 1671 1691 Kn.
4 that.] ~, MS. Sirrah] Sirra, 1671 1691; ~, Kn. goe] Go
1671 1691; go Kn. Fraylety] Frailety MS; Bridget 1671 1691 Kn
[throughout the play].
5 will] ~, Kn. Sir.] Sir - 1671 1691 Kn.
5.1 Exit Footeman] (Exit MS; (Ex. 1671 1691 Kn.
6 uneasy] uneasie, 1671 1691 Kn. till] 'till Kn. heare] hear
1671 1691 Kn. Accompt] Account 1671 1691 Kn.
7 Theodosia,] Theadosia, MS; Theodosia. Kn. Theodosia,] ~! 1671
1691 Kn. oppertunities] opportunities 1671 1691; Opportunities Kn.
8 Passion] passion 1671 1691. knowne] known 1671 1691 Kn. And] And
and 1671 1691 Kn. receiueing it] receiving it, 1671 1691 Kn.
life] Life Kn. and] or 1671 1691 Kn. death] Death. 1671 1691 Kn
9 Oh,] oh, MS; ~, 1671 1691 Kn. Fraylety] Frailety MS; Bridget !
Kn. Servant.] servant - 1671 1691.
10-11 1671 1691 Kn OMIT.
12 Come] ~! 1671 1691; ~; Kn. Genjus] Genius 1671 1691; Genius, Kn.
noething] nothing 1671 1691 Kn.
13 good] ~; 1671 1691 Kn. doome.] doom? 1671 1691; Doom? Kn.
14 Why] ~, Kn. Sir] ~, 1671 1691 Kn. Letter.] ~, 1671 1691;
~; Kn.
15-18 1671 1691 Kn OMIT.
15 live,] ~, MS.
16 Live,] ~, MS.
18 you,] ~, MS.
19 Whether] and whether 1671 1691 Kn. me] ~, 1671 1691 Kn.
20 was] ~, 1671 1691 Kn. not,] ~; 1671 1691 Kn. letter] Letter
1671 1691 Kn. seeme soe] seem so 1671 1691 Kn.
22 Hee's] He's 1671 1691 Kn. Soldier] Souldier 1671;
Soldier, Kn. of] off 1671 1691 Kn. repulse,] ~, MS; Repulse; Kn.
23 bee] be 1671 1691 Kn. Candia] Candia, 1671 1691 Kn. Ide] I'll
1671 1691 Kn. Rayse] raise 1671 1691 Kn. Seige,] Siege: 1671
1691 Kn. But] but 1671 1691. deare] dear 1671 1691 Kn.
24 Confident,] ~, MS. doe] do 1671 1691 Kn. Honnour] honour
1671 1691; Honour Kn. ernest] earnest 1671 1691; Earnest Kn.
gratitude.] Gratitude: 1671 1691 Kn.
25-29 1671 1691 Kn OMIT.
25 Sir,] ~, MS.
27 shall,] ~, MS.
30 confesse] confess 1671 1691 Kn. to] too 1671 1691 Kn. present.] present.
~, MS; Present, 1671; Present. 1691; Present - Kn. And] and 1671.
31 waiteing woeman] Waiting Woman 1671 1691; Waiting-Woman Kn. Country] Country
Country, 1671 1691. power] Power Kn.
32 Really] ~, Kn. Sir] ~, 1671 1691 Kn.
33 Noe more, noe more,] ~, ~, ~, MS; No more, no more; 1671 1691 Kn.
but] ~, Kn. deare] dear 1671 1691 Kn. Fraylety] Fraylty MS;
Bridget, 1671 1691 Kn.

- 34 soe] so 1671 1691 Kn. me] ~, 1671 1691 Kn. yett] yet 1671
1691 Kn. opportunity] opportunity 1671 1691; Opportunity Kn.
- 35 speake] speak 1671 1691 Kn. Niece.] ~? 1671 1691 Kn.
- 36 Well] ~! 1671 1691 Kn. noething] nothing 1671 1691 Kn. keepe]
keep 1671 1691 Kn. you.] ~ MS; ~; 1671 1691; ~: Kn. the]
The Kn. truth] Truth Kn. is] ~, 1671 1691 Kn.
- 37 passionatly] passionately, 1671 1691 Kn. noe] no 1671 1691 Kn.
Rivalls] Rivals 1671 1691 Kn. Niece] ~, 1671 1691; Neice, Kn.
- 39 Prethee] Pr'ythee Kn. Rayller] rally 1671 1691 Kn. me] ~,
1671 1691 Kn. mee.] me - 1671 1691 Kn.
- 40 dull] ~, 1671 1691 Kn. selfe,] self; 1671 1691 Kn.
- 41 admitt] admit 1671 1691 Kn. those] ~, Kn. lesse] less
1671 1691 Kn. fortunes] ~, 1671 1691 Kn. Brisk etc.] Briske
1671 1691; Briske, Kn.
- 42 Love] love 1671 1691 Kn. barrs] bars 1671 1691 Kn. Liberty,]
~ MS; liberty: 1671 1691; ~? Kn. can] Can 1671 1691 Kn.
- 43 Love] love 1671 1691. you.] ~? 1671 1691 Kn.
- 44 imposible] impossible 1671 1691 Kn.
- 45-49 1671 1691 Kn OMIT.
- 47 oath,] ~ MS.
- 50 Well] ~, 1671 1691 Kn. out,] ~ MS; ~; 1671 1691; ~. Kn.
the] The Kn. is] ~, 1671 1691 Kn.
- 51 talke] talk 1671 1691 Kn. thing] Thing Kn. Raymund] Raymond MS
Sleepe,] ~ MS; sleep; 1671 1691; Sleep; Kn. imbraces] embraces
1671 1691 Kn. me] ~, Kn.
- 52 lye] lie 1671 1691 Kn. her] ~, 1671 1691 Kn. Raymund,]
Raymund; 1671 1691; Raymund: Kn. remember] ~, Kn.
- 53 eagerly] ~, 1671 1691 Kn. affraide] afraid 1671 1691 Kn.
- 54 (to himselfe)] 1671 1691 Kn OMIT. love] Love Kn.
- 55 Neice] Niece, 1671 1691; ~, Kn. Lose] lose 1671 1691 Kn.
- 56 Lady] ~, 1671 1691 Kn. Sir] ~, Kn. know] ~, 1671 1691 Kn.
A greate Estate] a great ~, 1671 1691 Kn. Joynture] Jointure,
1671 1691; Jointure; Kn.
- 57 disposall] disposal 1671 1691; Disposal Kn. Theodosia] Theadosia
MS. Brothers] Brother's Kn. will] Will 1671 1691 Kn.
- 58 Devill designed] Devil design'd 1671 1691 Kn. crosse] cross
1671 1691 Kn. me.] ~! Kn.
- 59 consider Sir twil] consider, 'twould 1671 1691 Kn. noe] no
1671 1691 Kn. bargaine] bargain 1671 1691; Bargain Kn. you,]
~; 1671 1691 Kn.
- 60 gladd] glad 1671 1691 Kn. honour] Honour Kn.
- 61 1671 1691 Kn PLACE AFTER 1.68. Lady,] ~ MS.
- 62 be soe, ... by the Aunt,] 1671 1691 Kn PLACE AFTER 1.68. soe,]
~ MS. Aunt,] ~ MS. but] But 1671 1691 Kn.
- 63 certaine] yet assur'd 1671 1691; assur'd Kn. death] Death Kn.
husband] ~, 1671; Husband, 1691; Husband; Kn. who] indeed I
have been told he 1671 1691 Kn.
- 64 with] from 1671 1691 Kn. yeares] years 1671 1691; Years Kn since] ~, Kn.
and as I heare ... be yet liveing] upon some discontent [Discontent
Kn], and never since was heard of. 1671 1691 Kn.
- 66 Yes] ~, Kn. Sir] ~, 1671 1691 Kn. from] of 1671 1691 Kn.
Venice] Venice, 1671 1691 Kn. from whence he went] from whence
about two years [Years Kn] since, [~ Kn] he went 1671 1691 Kn.
- 67 siege of] War at 1671 1691 Kn. but since that time ... conclude
him kill'd.] and we [~, Kn] having never heard from him since,
conclude him dead. 1671 1691 Kn.

- 68 kill'd.] ~: MS.
69 1671 1691 Kn ADD: Raym. 'Tis very probable, she is employ'd by her Lady, [; Kn] I must not trust her. - [. 1691] (Aside. It must be so, [; Kn] I see there is no way [Way Kn] to come to the Niece, but by the Aunt - (to her)] 1671 1691 Kn OMIT. surprised] surpriz'd 1671 1691; surpris'd Kn. att] at 1671 1691 Kn. news] News, 1671 1691 Kn. A] a 1671 1691 Kn.
70 happiness] Happiness Kn. to greate] too great 1671 1691 Kn. beleife] belief 1671 1691; Belief Kn.
71 Doe] Do 1671 1691 Kn. A] a 1671 1691 Kn. happinesse.] happiness? 1671 1691; Happiness? Kn.
72 Soe greate] So great, 1671 1691 Kn. doubley] doubly 1671 1691 Kn. losse] loss 1671 1691: Loss Kn. Theodosia] Theadosia MS; Theodosia, 1671 1691 Kn.
73 gaineing soe Exelent A] gaining so excellent a 1671 1691 Kn. Lady] ~, Kn. Loveyouth,] ~^ MS; Loveyouth; 1671 1691 Kn. And ile] and I'll 1671 1691 Kn. you] ~, Kn.
74 adresse] address, 1671 1691; Address, Kn. heare] heard 1671 1691 Kn. A vow] a Vow 1671 1691 Kn.
75 widdowhood] Widdowhood 1671 1691; Widowhood Kn.
76 beleive] believe 1671 1691 Kn. vow] Vow, 1671 1691 Kn. Sir.] ~? 1671 1691 Kn.
77 Noe] No 1671 1691; No, Kn. you] ~. 1671 1691 Kn. noe more then ... oath of Allegiance] 1671 1691 Kn OMIT
78 soone creditt A] soon credit a 1671 1691 Kn.
79 Post] ~, 1671 1691 Kn. Protesting] protesting 1671 1691 Kn. widdow.] ~^ MS; Widdow. 1671 1691; Widow. - Kn. (to her)] 1671 1691 Kn OMIT. Deare] deare MS; Dear 1671 1691 Kn. Fraylety] Bridget, Kn. Love] love 1671 1691. Lady] ~, 1671 1691 Kn.
81 concernes] concerns 1671 1691 Kn. soe nearely] so nearly 1671 1691 Kn. 1671 1691 Kn ADD:
Bridg. Sir, I shall be very glad of this occasion, [Occasion; Kn] and can the more easily promise you my assistance [Assistance Kn] in it; [, Kn] since Mr. Sneake, whom I have no small power [Power Kn] over, can perswade [persuade 1691 Kn] my Lady to any thing [Thing Kn].
Raym. Is't he [, Kn] that speaks nothing but Greek or Latine [Latin 1691 Kn], or English Fustian? He's Fellow of a Colledge [College Kn], if I mistake not.
Bridg. The same [, Kn] Sir.
Raym. Indeed I have heard he is a Well-wisher to you. But he's out of Town -
Bridg. He will be in Town this Afternoon, [. Kn] I had an Epistle from him, which tells me so, [; Kn] which perhaps is one of the pleasant'st [pleasantest Kn] you ever read.
Raym. What's this?
A Letter. [~ LETTER Kn]
Perdurant and inconcussed Mistriss,
'Tis not onely [only 1691 Kn] my Solamen, but the Celstitude of my felicity [Felicity Kn], that the transpiration [Transpiration Kn] of our Cnast [chaste Kn] Flames of Sympathetick Amity, [^ Kn] are mutually continuate; whose perpetuity [Perpetuity Kn] no Snake hair'd [Snake-hair'd Kn] destiny [Destiny, Kn] nor Furies-Furiband [, 1691 Kn] nor the ghastly Ghosts of Central Nigritude, with all their damn'd [dam'd 1691] infernal Powers, can e'r [e'er 1691 Kn] evert [avert Kn], renode, or dissolve -
Why [, Kn] this is conjuring.

- 81.1 1671 PLACES STAGE DIRECTION AFTER NEXT SPEECH AND RAYMUND'S EXIT;
1691 PLACES IT AFTER "yonder comes Mr. Drybob"; Kn OMITTS. DRYBOB,]
Drybob, 1671 1691. A Little] a little 1671 1691. Dogg] Dog
1671 1691. Arme] arm. 1671; Arm. 1691.
- 82 Oh Sir] O Lord Sir, 1671 1691; O Lord, Sir, Kn. Drybob,] ~ MS;
Drybob; 1671 1691. walke of] walk off 1671 1691; walk off, Kn.
you.] ~, 1671 1691.
- 83 seene] seen 1671 1691 Kn.
- 83.1 Exit RAYMUND and footeman] Ex. Raymund. 1671 1691 Kn. RAYMUND]
Raymond MS.
- 84 Well] ~, 1671 1691 Kn. sotts] Sots, 1671 1691 Kn. Mistresses]
Mistrisses 1671. with] rich 1671 1691 Kn.
- 85 Locketts] Lockets, 1671 1691 Kn. then] than 1671 1691 Kn.
the] their Kn. woeing] wooing 1671 1691 Kn.
- 86 them,] ~; 1671 1691 Kn. lett em Match] let 'em match 1671 1691
Kn. A present,] a Present. 1671 1691 Kn. here's] Here's 1671
1691 Kn. french dogg] French Dog 1671 1691 Kn.
- 87 Charme charm Theodosia.] Theadosia, MS. This] this MS.
present] Present 1671; Present, 1691 Kn. be] ~, 1691 Kn.
- 88 on,] or - MS; ~ 1671 1691. besides] ~, 1671 1691 Kn. tis] 'tis
1671 1691 Kn. Fantastick] fantastick 1671 Kn; fantastique 1691.
- 89 fopp] Fopp 1671 1691; Fop Kn. gott] got 1671 1691 Kn. Arme.]
Arm? 1671 1691 Kn.
- 90 Besides ... Ten Shillings] Besides, this Dog I stole from my Mother,
who lov'd him as well as if she had whelp'd him her self; 1671 1691 Kn.
soe] so 1671 1691 Kn.
- 91 fine ingenious] ~, ~, Kn. things] Things Kn. to,] ~ MS;
too, 1671 1691 Kn. A song] a Song 1671 1691 Kn.
- 92 him] ~, 1691 Kn. her] him MS. certainly] certainly 1671
1691 Kn.
- 93 now] ~, Kn. Drybob,] ~ MS; Drybob: Kn. what] What 1691;
What, Kn. designeing] designing 1671 1691 Kn.
- 94 i'] i MS. the] th 1671 1691; th' Kn. Government] ~, 1671
1691 Kn. soe studious.] so ~? 1671 1691 Kn.
- 95 Oh] ~, Kn. Fraylety] Bridget, 1671 1691 Kn. Servant,] ~ !
1671 1691 Kn. my] My Kn. Love,] ~ ! 1671 1691 Kn. ha,] ~ !
1671 1691 Kn.
- 96 noe] no 1671 1691 Kn. mine,] ~ MS; ~; 1671 1691 Kn. newes]
News 1671 Kn; news 1691. Love] ~, 1671 1691 Kn.
- 97 Intrusted] intrusted 1671 1691 Kn. with,] ~ MS; ~? 1671 1691 Kn.
will] Will 1671 1691 Kn. account.] ~ MS; ~? 1671 1691; Account?
Kn. think] ~, Kn. way] ~, 1671 1691 Kn.
- 98 thought] Thought 1691 Kn. enough,] ~? 1671 1691; ~; Kn.
ha,] Oh 1671 1691; Oh, Kn. thinkest] think'st 1671 Kn; thinkst
1691. thou.] ~? 1671 1691 Kn.
- 99 Oh] O 1671 1691 Kn. Admirable] admirably 1671 1691 Kn. said.]
~! 1671 1691 Kn.
- 100 Nay] ~, 1671 1691 Kn. bee] be, 1671 1691 Kn. doe] do 1671
1691 Kn. good] fine 1671 1691 Kn. things] Things Kn. A] a
1671 1691 Kn. yeare] year, 1671 1691; Year, Kn. ere] e'r 1671;
e're 1691; e'er Kn. A] a 1671 1691 Kn. witt] wit 1671;
Wit 1691 Kn.
- 101 em] 'em 1671 1691 Kn. all] ~; 1671 1691 Kn.
- 102 soe,] ~ MS; so, 1671 1691; so; Kn. Cheife] Chief 1671 1691;
chief Kn. witts] Wits 1671 1691 Kn.
- 103 I,] ~ MS; ~! 1671 1691 Kn. noe alas] no ~, 1671 1691 Kn.

- I,] ~; 1671 1691 Kn. know] ~, Kn. em] them 1671 1691 Kn.
 doe] do 1671 1691 Kn.
 104 can] ~: 1671; ~, 1691; ~; Kn. duce] deuce 1671 1691 Kn.
 me] ~, 1671 1691 Kn. name] Name 1671 1691 Kn. on't,] ~ MS;
 ~. 1671 1691 Kn. indeede] Indeed 1671 1691 Kn. doe vallue]
 do value 1671 1691 Kn.
 105 selfe] self 1671 1691 Kn. Repertie] Reperty 1671; Repertee 1691;
 Repartee Kn. little] ~, Kn. thats] that's 1671 1691 Kn.
 truth on't,] Truth on't; Kn. And] and 1671 1691 Kn. Lye] lie
 1671 1691 Kn. you] ~, 1671 1691 Kn.
 106 confesse] confess 1671 1691 Kn. that,] ~ MS; ~; 1671 1691 Kn.
 alas] ~! 1671 1691 Kn. who] Who 1691 Kn. hipe] help
 1671 1691 Kn. it.] ~? 1691 Kn.
 107 Arme] Arm 1671; Arm, 1691 Kn. Sir.] ~? 1671 1691 Kn.
 108 dogg] Dog, 1671 1691 Kn. Sacrafice] sacrifice 1671 1691 Kn.
 109 Mistresse,] Mistriss; 1671 1691; Mistress. Kn. Sacrafice,]
 Sacrifice! 1671 1691 Kn. observe] Observe Kn. word,] ~ - 1671
 1691; Word - Kn. hum.] hum, ha. 1671 1691 Kn.
 110 What] ~, Kn. Sir.] ~, 1671 1691 Kn. hee] he 1671 1691 Kn.
 dye] die 1671 Kn. Mistress.] Mistriss? 1671 1691; ~? Kn.
 111 God] 1671 1691 Kn OMIT. that] ~, 1671 1691 Kn. Sir] ha!
 1671 1691 Kn. neere] ne'r 1671 1691; ne'er Kn. Dogg] Dog
 1671 1691 Kn. Christnedome] Christendom 1671 1691 Kn.
 112 Honnour] honour 1671 1691; Honour Kn. Dye] die 1671 1691 Kn.
 Mistress,] Mistriss, 1671 1691; ~; Kn. doe] do 1671 1691 Kn.
 selfe] self, 1671 1691 Kn.
 113 occasion] Occasion Kn.
 114 then] ~, Kn. Sir.] ~? 1671 1691 Kn.
 115 hands] ~, 1671 1691; Hands, Kn. a] an 1671 1691 Kn. hieroglyphick]
 Hieroglyphick 1671 1691 Kn.
 116 affection,] ~; 1671; Affection, 1691; Affection. Kn. hyeroglypick,]
 Hieroglyphick? 1671; Hieroglyphick? 1691; Hieroglyphick! Kn. ha,
 ha, ha,] ha, ha, 1671 1691; Ha, ha; Kn. well] ~, 1671 1691 Kn.
 amazed] amaz'd 1671 1691 Kn.
 117 thoughts] Thoughts 1691 Kn. head,] ~. 1671 1691; Head. Kn.
 am] ~, 1671 1691 Kn. matter] Matters Kn. Jests] ~, 1671 1691
 Kn. freind] Friend 1671 1691 Kn.
 118 verses] Verses 1671 1691 Kn. dicere.] ~, MS; dicere - 1671
 1691 Kn. Now] now 1671 1691; ~, Kn. I live] I hope to live,
 1671 1691 Kn.
 119 head] Head, Kn. afore] before 1671 1691 Kn.
 120 lack] ~! 1671 Kn; ~, 1691. tis wonderfull] 'tis wonderful 1671
 1691 Kn.
 121 Nay] ~, 1671 1691 Kn. faith] ~, 1671 1691; 'Faith, Kn. tis
 strange] 'tis ~, 1671 1691 Kn. sayest] sayst, 1671 1691;
 say'st; Kn. neere] ne'r 1671 1691; ne'er Kn. stirr] stir
 1671 1691 Kn.
 122 place] ~, 1671 1691 Kn; Place, Kn. extempore,] ~ MS; ex
tempore, 1671 1691; ex tempore; Kn. vow] ~, 1671 1691 Kn.
 honnest] honest 1671 1691 Kn. man] Man 1691; Man, Kn.
 124 Tis imposible] It is impossible 1671 1691 Kn.
 125 Nay] ~, 1671 1691 Kn. prethee] ~, 1671; I prethee, 1691; I
 pr'ythee, Kn. deare] dear 1671 1691 Kn. Fraylety] Bridget,
 1671 1691 Kn. beleive me] believe 1671 1691 Kn. now,] ~;
 Kn. pox] deuce 1671 1691 Kn. me] ~, 1671 1691 Kn.

- 126 not,] ~; 1671 1691; ~: Kn. Gad] faith 1671 1691; 'faith Kn. hieroglyphick] Hieroglyphick 1671 1691 Kn. catachresticall,] Catachrestical. - 1671; Catachrestical, - 1691 Kn.
- 128 Sir] ~, 1671 1691 Kn. if] If 1691. please] ~, 1671 1691 Kn. Ile sacrafice] I'll sacrifice 1671 1691 Kn. Dogg] Dog 1671 1691 Kn. Theodosia.] Theadosia MS; Theodosia. - 1671 1691 Kn.
- 129 Noe] No, 1671 1691 Kn. begg] beg 1671 1691 Kn. pardon] ~, 1671 1691; Pardon; Kn. selfe] self 1671 1691, Kn. oblation] Oblation 1671 1691 Kn.
- 130 doe] do 1671 1691 Kn. tribute] Tribute 1671 1691 Kn. purse] Purse 1671 1691 Kn.
- 131 servant] Servant 1671; Servant, 1691 Kn. (aside)] 1671 1691 Kn OMIT. If] if MS. trade] Trade 1671 1691 Kn. holds] ~, 1671 1691 Kn. gett] get 1671 1691 Kn.
- 132 Bribery] ~, Kn. ere] e'r 1671; e're 1691; e'er Kn. A] a 1671 1691 Kn. can.] ~ - 1671 1691 Kn.
- 133 pray] ~, Kn. Theodosia] Theadosia MS. entertaine] entertain 1671 1691 Kn. Love,] ~? 1671 1691 Kn. noe] no 1671 1691; No Kn.
- 134 noe] no 1671 1691 Kn. my Flame, Flame, ay, Flame,] my Flame, Flame ay, Flame MS; my Flame, my Flame? ay Flame: 1671 1691; my Flame? Ay, Flame: Kn. to] too 1671 1691 Kn.
- 135 well,] ~, 1671 1691. Sir,] ~ MS; ~; 1671 1691 Kn. you] ~, 1671 1691 Kn. A] a 1671 1691 Kn. dangerous] dang'rous 1671 1691.
- 136 Rivall,] ~ MS; Rival, 1671 1691 Kn. Oldpox] Drybob MS.
- 137 Hee] He, 1671 1691; He! Kn. pshaw] ~! 1671 Kn; ~, ! 1691. pox] a pox 1671 1691; a Pox Kn. him] ~, 1671 1691 Kn. hee] he 1671 1691 Kn. noe] no 1671 1691 Kn. witt,] ~ MS; wit; 1671; Wit; 1691 Kn. damd] damn'd 1671 1691 Kn. fellow,] ~ MS; Fellow, Kn. hee] he 1671 1691 Kn.
- 138 can't breake A] cannot break a 1671 1691 Kn. Jeast] jest 1671 1691; Jest Kn. heure.] ~, - MS; hour: 1671 1691; Hour. Kn. But] but 1671 1691. Liberty] liberty 1671 1691. goe in] go 1671 1691 Kn.
- 139 Caresse] caress 1671 1691 Kn. Mistresse.] Mistriss. 1671 1691; Mistress? Kn.
- 140 Noe] No 1671 1691; No, Kn. Sir] ~, 1671 1691 Kn. att] at 1671 1691 Kn. vizable] visible 1671 1691 Kn.
- 141 Vizible,] Visible! 1671 1691 Kn. ha] Ha Kn. said] ~, Kn. life] Life 1691 Kn. soule,] ~ MS; soul; 1671; Soul; 1691 Kn. well] ~, Kn.
- 142 thoughts] Thoughts 1691 Kn. sometimes] ~, Kn. 1671 1691 Kn
ADD AT END OF LINE: Bell rings.
- 143 Hold] ~, Kn. Sir] ~, 1671 1691 Kn. heare] hear 1671 1691 Kn. Ladies] Lady's Kn. little Bell,] Bell! 1671 1691 Kn. called] call'd 1671 1691 Kn. adeiu.] ~, MS; adieu. 1671 1691 Kn.
- 143.1 MS 1671 1691 Kn OMIT.
- 144 Adieu] ~ - 1671 1691; --- Kn. deare] dear 1671 1691 Kn. Love Factor] ~, 1671 1691; Love-Factor, Kn.
- 145 Oldpox,] ~ MS; Crazy; Kn. hee] he is 1671 1691 Kn. Rivall,] ~ MS; Rival, 1671 1691 Kn. him] ~; 1671 1691 Kn. feare] fear 1671 1691 Kn.
- 146 not.] ~, MS; ~; 1671 1691 Kn. Noe, noe,] ~, ~ MS; no, no, 1671 1691 Kn. Theodosia] Theadosia MS. Judgment] judgement 1671; judgment 1691. Distinguish] distinguish 1671 1691 Kn. beetweene] between 1671 1691 Kn. fellow] Fellow 1691 Kn.

- 147 A] a 1671 1691 Kn. man] Man Kn. parts.] ~ MS; Parts. Kn.
Hold,] hold MS. conceale] conceal 1671 1691 Kn.
- 148 Servant] ~, Kn.
- 149 Oh] O Sir, 1671 1691; O, Sir, Kn. humble Trout.] humble -
1671 1691 Kn. But] but 1671 1691. whether] whither 1671 1691
Kn. marching] ~, Kn. soe] so 1671 1691 Kn.
- 150 Galliard] galliard 1671 1691 Kn. Facetious] facetious 1671 1691
Kn. countenance] Countenance, 1671 1691 Kn. day] Day Kn.
storme] storm 1671 1691 Kn.
- 151 Ladies] Ladie's Kn. hearts,] hearts - 1671; Hearts - 1691;
Hearts? - Kn. hah] Hah Kn.
- 152 ha,] ~: 1671 1691 Kn. faith] Faith 1691; Faith, Kn. truth]
~, 1671 1691; Truth, Kn. goeing] going 1671 1691 Kn. vizeit]
visit 1671 1691 Kn. Ladie,] ~ MS; Lady 1671; Lady, 1691 Kn. person]
Person 1671 1691 Kn.
- 153 Honour] Honor 1691.
- 154 name] Name 1671 1691 Kn. title] Title 1671 1691 Kn. dignified]
dignifi'd 1671 1691 Kn. distinguished,] distinguish'd? 1671 1691 Kn.
- 155 Well honnest Drybob] ~, honest Drybob, 1671 1691 Kn. Loveing]
loving 1671 1691 Kn. freind,] ~ MS; Friend; 1671 1691 Kn. Ile]
I'll 1671 1691 Kn.
- 156 her,] ~ MS; ~: 1671 1691 Kn. she] She 1671 1691 Kn. is]
~, Kn. honnour] honour, 1671; Honour, 1691 Kn. Bewitching]
bewitching 1671 1691 Kn. person,] Person; 1671 Kn; Person: 1691.
- 157 say] ~, Kn. vanity] Vanity Kn. affection] Affection Kn.
- 158 Hee] He 1671 1691 Kn. Rivall,] ~ MS; Rival. 1671 1691 Kn.
pox] Pox 1671 1691 Kn. mee] me, 1671 1691 Kn. hee bee] he be
1671 1691 Kn.
- 159 Dullest] dullest 1671 1691 Kn. fellows,] ~. 1671; Fellows. 1691 Kn.
finde] find 1671 1691 Kn. heart] Heart Kn. him,] ~; Kn.
And] and 1671 1691 Kn. Ide] I'll 1671 1691 Kn.
- 160 hang'd] hang'd, 1671 1691 Kn. A] a 1671 1691 Kn. Months] Moneths
1671; Month's Kn. head] Head 1671 Kn. of.] ~, MS; off.
1671 1691 Kn. Kn ADDS: Aside.
- 161 Soule] soul 1671; Soul 1691 Kn. consience] conscience 1671;
Conscience 1691; Conscience, Kn.
- 162 Judicious] judicious 1671 1691 Kn. Ladies,] ~ - 1671 1691 Kn.
And] and 1671 1691; and, Kn. earnest] earnest 1691; Earnest, Kn.
things,] ~ MS; ~. 1671 1691; Things. Kn.
- 163 Symptoms] symptomes 1671; symptoms 1691. affection] Affection 1691
Kn.
- 164 Symptoms] Symptomes 1671. affection;] Affection;
1691; Affection! Kn. Devill] Devil 1671 1691 Kn. due] ~,
1671 1691; Due, Kn. thats] that's 1671 1691 Kn. amisse]
amiss 1671 1691 Kn.
- 165 But Gad Ide] but I'de 1671 1691; but I'd Kn. hang'd] ~, Kn.
breake] break 1671 1691 Kn. heart] Heart Kn. reparties]
Reparties 1671; Repertees 1691; Repartees Kn. halfe an heure,]
half an hour 1671 1691; half an Hour, Kn.
- 166 this,] ~ MS; ~; 1671 1691 Kn. poore] poor 1671 1691 Kn. Sott.]
~, MS; Sot. 1671 1691 Kn. Kn ADDS: Aside.
- 167 As] ~, Kn. Sir Ile] ~, I'll 1671 1691 Kn.
- 167.1 Enter on DRYBOB] Enter Bayliffs [, Kn] and arrest Crazy.
1671 1691 Kn. him,] him MS.
- 168 Oldpox] Craz. 1691; Crazy, Kn. arrest] Arrest 1691.

- 169 me,] ~ : 1671 1691 Kn. att] at 1671 1691; At Kn. suite,]
 Suit? 1671 1691 Kn. hold] Hold 1671 1691 Kn. hands] Hands Kn.
 of,] off. 1671 1691; off. - Kn. oh] Oh 1671 1691; Oh! Kn.
- 170 node] Node 1671 1691 Kn.
- 171 Don't] Do not 1671 1691 Kn. that,] ~ MS; ~; Kn. arrest]
 Arrest 1691 Kn. att] at 1671 1691 Kn. suite] Suit 1671 1691 Kn.
 Mounseur] Monsieur 1671 1691 Kn.
- 172 Pullin] Pullin, 1671 Kn. Surgeon,] ~ MS; ~. 1671 1691 Kn.
 come] Come 1671 1691 Kn.
- 173 1671 1691 Kn OMIT.
- 173.1 layes] lays 1671 1691 Kn.
- 174 Lett me goe Oldpox.] Let me go. - 1671 1691 Kn.
- 175 Prethee] ~, 1671 1691; Pr'ythee, Kn. deare] dear 1671 1691 Kn.
 Drybob] Drybob, 1671 Kn. Bayle] bail 1671 Kn; Bail 1691. mee]
 me 1671 1691 Kn.
- 176 Hold] ~, Kn. Oldpox don't] Crazy, do not 1671 1691 Kn. me,]
 ~; Kn. witt] wit 1671; Wit 1691 Kn. A] a 1671 1691 Kn.
 sume] sum 1671; Sum 1691 Kn.
- 177 money] ~, 1671; Money, 1691; Mony, Kn. tis] 'tis 1671 1691 Kn.
 Execution] ~, 1671 1691 Kn. debts] Debts 1691 Kn. doe,] do;
 1671 1691 Kn.
- 178 warrant] Warrant 1671 1691 Kn. me,] ~ - 1671 1691 Kn. stay.]
 ~ - 1671 1691 Kn.
- 178.1 Hee breakes] Breaks 1671 1691 Kn.
- 179 Oh] O 1671 1691; O! Kn. Redemption] redemption 1671 1691.
- 180 Soe Soe,] ~ ~ MS; So, so, 1671 1691; So, so; Kn. catcht] catch'd
 1671 1691; catch'd, Kn. A Ratt] a Rat 1671 1691 Kn. A] a
 1671 1691 Kn. Trapp,] ~ MS; Trap. 1671 1691 Kn. faith well]
 1671 1691 Kn OMIT
- 181-191 1671 1691 Kn OMIT.
- 182 selfe,] ~ MS.
- 184 head,] ~ MS.
- 185 sake,] ~ MS.
- 186 then,] ~ MS.
- 187 hold,] ~ MS.
- 191.1 1671 1691 Kn PLACE THIS AFTER 1.192. tugg] tug 1671 1691 Kn.
- 192 Oh] O 1671 1691 Kn. shoulders,] ~ MS; Shoulders! 1671 1691 Kn.
 Murdred, I am Murdred.] ~ ~ ~ MS; murder'd - 1671 1691 Kn.
- 193 Helpe helpe] Help, help, 1671 1691 Kn. here,] ~ MS; ~! Kn.
 what] 1671 1691 Kn OMIT. Oldpox,] ~ MS; Crazy? 1671 1691 Kn. .
 helpe, helpe.] ~, ~, MS; Help, help. 1671 1691; Help, help! Kn.
- 194 Out] ~, Kn. Strumpet,] ~ MS; ~; Kn. doe] what do 1671;
 What do 1691; What, do Kn. A] a 1671 1691 Kn. Rescue.]
 rescue? 1671 1691; ~? Kn.
- 194.1 They kick her] Kick her. 1671; Kicks her. 1691 Kn.
- 195 Murder Murder helpe helpe.] ~, murder! help, help. 1671; ~, ~,
 Help, Help. 1691; ~, ~! Help, Help! Kn.
- 196 Good honest worthy Loveing Pretty deare good natur'd Gentlemen]
 ~, honest, ~, loving, ~, dear, good-natur'd ~, 1671 1691 Kn.
- 197 A] a 1671 1691 Kn. Moment] moment 1671 1691.
- 198 Noe Sir, noe Sir,] ~ ~ ~ MS; No Sir, no; 1671 1691; No, Sir, no; Kn.
 alonge.] along. - 1671 Kn; along - 1691.
- 199 Nay] ~, 1671 1691 Kn. deare] dear 1671 Kn; Dear 1691. Hearts,]
 ~ MS; hearts, 1671. deare] dear 1671 Kn; Dear 1691. Soules,]
 souls, 1671; Souls, 1691 Kn. noe] no 1671 1691 Kn. money] ~,
 1671; Money, 1691; Mony; Kn. But] but 1671 1691 Kn. A] a
 1671 1691 Kn. Ring] ~, 1671.

- 200 att] at 1671 1691 Kn. Funerall] Funeral 1671 1691 Kn.
 unkle,] ~[^] MS; Uncle, 1671 Kn; Unkle, 1691. Honour] honour 1671
 1691; Honour Kn.
- 201 speake] speak 1671 1691 Kn.
- 202 Nay] ~, 1671 1691 Kn. Ile] I'll 1671 1691 Kn. part] Part Kn.
 doe] do 1671 1691 Kn. civility] Civility 1671 1691 Kn. A] a
 1671 1691 Kn.
- 203 matter] ~, 1671 1691; Matter, Kn. Sir,] ~[^] MS; ~? Kn.
 Arrested.] ~[^] MS; arrested? 1671 Kn; ~? 1691. Ile] I'll 1671
 1691 Kn. Bayle] bayl 1671; Bayl 1691; Bail Kn.
- 204 Noe] No 1671; No, 1691 Kn. noe] no 1671 1691 Kn. matter]
 Matter Kn. that,] ~[^] MS; ~; 1671 1691 Kn. but] ~, Kn.
 deare] dear 1671 1691 Kn. Curteous] Errant, Kn. life] Life
 1691 Kn.
- 205 Soule,] ~[^] MS; soul, 1671; Soul, 1691; Soul; Kn. prethee] pr'ythee
 Kn. me,] ~, 1671 1691 Kn. finde] find 1671 1691 Kn.
 Theodosia] Theadosia MS. Inclined,] ~[^] MS; inclin'd 1671 1691;
 inclin'd? Kn. dost] do'st 1671; dost 1691 Kn.
- 206 thinke] think 1671 1691 Kn. Loves] loves 1671 1691 Kn. mee.]
 me. 1671 1691; me? Kn.
- 207 question] Question Kn. kindnesse] kindness 1671 1691; Kindness Kn.
 you,] ~[^] MS; ~; Kn.
- 208 me] ~, Kn. persons] Persons Kn.
- 209 Noe] No 1671 1691; No, Kn. alas] ~, 1671 1691 ; ~; Kn.
 soe] so 1671 1691 Kn.
- 210 Hansomest] handsomest 1671 1691 Kn.
- 211 Noe Fye Fye] Nay, fie, fie, 1671 1691 Kn. A] a 1671 1691 Kn.
 much I faith,] ~ ~ ~[^] MS; much 'faith, 1671; much faith, 1691;
 much 'faith; Kn. Yet as Gad Judge me] 1671 1691 Kn OMIT.
- 212 Judicious woeman] judicious Woman 1671 1691 Kn.
- 213 A] a 1671 1691 Kn. dangerous] dang'rous 1671. Rivall] Rival
 1671; Rival, 1691 Kn.
- 214 Hee alas hee] He alas! alas! 1671; He alas! Alas! 1691; He! Alas,
 alas! Kn.
- 215 Come] ~, Kn. Sir] ~, 1671 1691 Kn. wee] we 1671 1691 Kn.
 noe] no 1671 1691 Kn.
- 216 A little] a ~, 1671 1691 Kn. minute] Minute Kn.
- 216.1 RAYMUND] Raymond MS.
- 217 now] ~, Kn. Oldpox] Crazy? 1671 1691 Kn. are] Are 1691 Kn.
 Durance] durance, 1671 1691; ~, Kn.
- 218 Contagious] contagious 1671 1691 Kn. Prison.] prison? 1671 1691;
 ~? Kn.
- 219 Yes] ~, Kn. Raymund] Raymond MS; Raymund, 1671 1691 Kn.
 att] at 1671 1691 Kn. suite] Suit 1671 1691 Kn. Pullin]
 Pullin, Kn.
- 220 Stay] ~, Kn. yee] ye 1691 Kn.
- 221 yee.] ~[^] MS; you? 1671 1691 Kn. What] what MS; ~, Kn. yee
 Rescue] you rescue 1671 1691 Kn. Prisoner] pris'ner 1671 1691.
 us,] ~[^] MS; ~? 1671 1691 Kn. then] Then Kn.
- 222 att] at 1671 1691 Kn.
- 223 now] ~, Kn. Rascalls.] Rascals? 1671 1691 Kn.
- 224 Hey] ~, Kn. Oldpox] Crazy; Kn. hey] Hey 1691; ~, Kn.
 Raymund;] Raymund: 1671 1691; Raymund. Kn. Soe] So 1671 1691;
 So, Kn.
- 225 att] at 1671 1691 Kn. liberty,] Liberty, Kn.
 Ile] I'll 1671 1691 Kn. leave,] ~[^] MS; ~; 1671 1691; Leave; Kn.

- I am] I'm 1671 1691 Kn. hast] haste 1671 1691 Kn. goe] go
 1671 1691 Kn. Striker] Striker, Kn. merchants wife]
 Habberdashers Wife 1671 1691; Haberdasher's Wife Kn.
 226.1 1671 1691 Kn OMIT.
 227 me] ~, Kn. deare] dear 1671 1691 Kn. Curteous.] Errant?
 1671 1691 Kn.
 228 Ay ay] ~, ~, 1671 1691 Kn.
 229 oblidged] obliged 1671 1691 Kn. Servant.] ~ - 1671 1691 Kn.
 230 on] ~, Kn. Oldpox.] ~ ^ MS; Crazy; Kn. behavest] behav'st
 1671 1691 Kn. selfe] self 1671 1691 Kn.
 231 Oh Sir] O Sir, 1671 1691; O, Sir, Kn. Fought] fought 1671 1691
 Kn. Pustles] Pustules Kn.
 232 Arme] Arm, 1671 1691 Kn. Right] right 1671. shoulder.] ~ ^ MS;
 Shoulder; 1671 1691 Kn. Really] really 1671 1691; really, Kn.
 233 Raymund] Raymond MS; Raymund, Kn. deliverance] ~, 1671 1691;
 Deliverance, Kn. noething] nothing 1671 1691 Kn. Gratitude]
 gratitude, 1671; ~, 1691 Kn.
 234 A person] a Person 1671 1691 Kn.
 235 What] ~, 1691 Kn. A] a 1671 1691 Kn. Button makers]
 Habberdashers Wife 1671; Haberdashers Wife 1691; Haberdasher's
 Wife, Kn. or] and 1671 1691 Kn. Hackney Coachmans Daughter]
 a Journeyman Taylors Daughter - 1671 1691; a Journeyman-Taylor's
 Daughter - Kn.
 236 Nay] ~, 1691 Kn. prethee] pr'ythee Kn. Raymund] Raymond
 MS; Raymund, 1671 1691 Kn. noe] no 1671 1691 Kn. fooleing,]
 ~ ^ MS; fooling; 1671 1691 Kn. Ile] I'll 1671 1691 Kn. the]
 thee 1671 1691 Kn. tis, tis] 'tis, 'tis 1671 1691 Kn. Theo-
 dosia,] Theadosia ^ MS; Theodosia; 1671 1691; Theodosia: Kn.
 237 A person] a Person 1671 1691 Kn. Honour] Honour 1671;
 Honour, 1691 Kn.
 238 her Sir.] her? 1671 1691 Kn.
 239 Acquainted,] ~ ! 1671 1691 Kn. yes yes,] ~ ~ ^ MS; ~, ~, 1671;
 ~, ~: 1691 Kn. much] ~, 1671 1691 Kn.
 240 foole] fool 1671 1691 Kn. speakeing] speaking 1671 1691 Kn.
 Yet] yet 1671 1691 Kn. freind.] ~ ^ MS; friend, 1671; Friend,
 1691; Friend; Kn. She] she 1671 1691 Kn. extreamely]
 extreamly, 1671; extremely, 1691 Kn.
 241 sayes] says 1671 1691 Kn. Gentleman,] ~ ^ 1671. person] ~,
 1671; Person, 1691; Person; Kn. and] ~, Kn.
 242 modesty] Modesty 1691 Kn. thee] ~, 1671 1691 Kn. assureances]
 assurances 1671 1691; Assurances Kn. kindness] Kindness 1691 Kn.
 243 Death,] ~ ^ MS; ~ ! Kn. vanity] Vanity Kn. Rascall] Rascal,
 1671 1691 Kn.
 245 doe] do 1671 1691 Kn. Talke,] ~ ^ MS; talk, 1671 1691; talk? Kn.
 You'l] you'll 1671 1691 Kn. beleive] believe 1671 1691 Kn.
 246 Ladies,] ~ ^ MS; ~; Kn. Ile] I'll 1671 1691 Kn. her] ~, 1691
 Kn.
 247 on] ~, Kn. Sir] ~, 1671 1691 Kn. Ile goe] I'll go 1671
 1691 Kn.
 247.2 THEODOSIA] Theadosia MS.
 248 Come come] ~, ~, 1671 1691 Kn. Gentlewoeman] Gentlewoman,
 1671 1691; Gentlewoman; Kn. deny it not to me,] deny it to me ^
 MS; ~ ~ ~ ~ ~ ; 1671; ~ ~ ~ ~ ~: 1691 Kn.
 249 inclinations] Inclinations 1691 Kn. enough,] ~ ^ MS; ~: 1671 1691
 Kn. but] But 1691 Kn. sett] set 1671 1691 Kn.
 250 thoughts] Thoughts 1691 Kn.

- 251 reason] ~, 1671 1691; Reason, Kn. Maddam.] Madam? 1671 1691 Kn.
 252 reason] ~, 1671 1691; Reason, Kn. Niece.] ~[^]MS; Minx! 1671 1691
 Kn. come come] Come, ~, 1671 1691 Kn. int] in't 1671 1691;
 in't, Kn.
 253 fitt] fit 1671 1691 Kn.
 254 (aside)] 1671 1691 OMIT. Mistrey] mystery 1671; Mystery 1691 Kn.
 enough] ~, 1671 1691; ~; Kn.
 255 heart] Heart 1691 Kn. him] ~, Kn. Ravenous] ravenous
 1671 1691 Kn. Ladyshipp] Ladiship, 1671; Ladyship, 1691 Kn.
 256 prey] Prey 1691 Kn. Kn ADDS: Aside.
 257 Besides] ~, 1671 1691 Kn. hee's] he's 1671 1691 Kn. wilde]
 wild 1671 1691 Kn.
 258 Tameing] taming 1671 1691 Kn. 1671 1691 Kn ADD: Aside.
 259 beleive hee'l] believe he'll 1671 1691 Kn. himselfe] himself
 1671 1691 Kn. place] Place Kn. too] ~, Kn. Ile] I'll
 1671 1691 Kn.
 260 you.] ~, MS; ~ - 1671 1691 Kn. (aside)] 1671 1691 Kn OMIT.
 Girle] Girl 1691 Kn. competition] Competition Kn. mee]
 me 1671 1691; me, Kn.
 261 for sooth.] ~ - MS; forsooth. 1671 1691 Kn. Doe] Do 1671 1691
 Kn. Three] three 1671 1691 Kn. suiters] Suiters, 1671 1691;
 Suiters? Kn. and thats] that's 1671 1691 Kn.
 262 woeman] Woman 1671; Woman, 1691 Kn.
 263 Three] three 1671 1691 Kn. too] ~! 1671 1691 Kn. Maddam.]
 Madam! 1671 1691 Kn.
 264 Such,] ~[^]MS; ~! Kn. Ile] I'll 1671 1691 Kn. you] ~, 1691 Kn.
 Oldpox,] ~[^]MS. Drybob] Briske, 1671 1691 Kn.
 265 Brisk] Briske MS; Drybob, 1671 1691 Kn. persons] ~, 1691;
 Persons, Kn. perhapps.] perhaps. 1671 Kn; perhaps. - 1691.
 266 matcht] match'd 1671 1691 Kn. Babboones] Baboons 1671 1691;
 Babboons Kn. Europe,] ~[^]MS; Europe: Kn. why] ~, 1671 1691;
 Why, Kn.
 267 Maddam] Madam, 1671 1691 Kn. soone] soon 1671 1691 Kn. marry]
 Marry 1691 Kn. A] a 1671 1691 Kn. drill] Drill 1671 1691;
 Drill, Kn. any of them.] ~ ~ ~, MS; any one of them. 1671; one
 of them. 1691 Kn.
 268 on Horseback] a Horse-back, 1671 1691 Kn. beares] Bears 1671
 1691 Kn. persecution] ~~persecucon~~ MS; ~, 1671 1691; Persecution; kn. A]
 a 1671 1691 Kn.
 269 Ay Ay] ~, ay, 1671 1691 Kn. drift,] ~[^]MS. I know she] she
 1671 1691 Kn. Robb] rob 1671 1691 Kn.
 270 Raymund,] Raymond, MS; Raymund; Kn. but] ~, Kn. prevaileing
 Charmes remaineing] prevailing Charms remaining 1671 1691 Kn.
 271 mine] ~, 1671 1691 Kn.
 272 My husbands,] ~ ~ MS; They Husbands, 1671 1691; They Husbands! Kn.
 why] ~, Kn. Nunery] Nunnery 1671 1691 Kn. tolerable,] ~[^]MS;
 tollerable, 1691. mewed] mew'd 1671 1691 Kn.
 273 Musty] musty 1671 1691 Kn. woemen] Women, 1671 1691 Kn.
 Melancholy] melancholy ~~1671 1691~~ eaters of Chalke,] Eaters of Chalk.
 1671 1691 Kn.
 274 wakeing att A] waking at a 1671 1691 Kn. Conventicle] ~, Kn.
 then heare] than hear 1671 1691 Kn. name] Name Kn.
 275 em] them 1671 1691 Kn.

- 276 fooleish] foolish 1671 1691 Kn. Girle.] ~, MS; ~: 1671; Girl!
1691 Kn. very] 1671 1691 Kn OMIT.
- 277 Gallants] ~, Kn. witts] Wits 1671 1691 Kn. Towne] Town
1671 1691 Kn.
- 278 Witts,] ~, MS; Wits! 1671 1691 Kn. Buffoones] Buffoons 1671 1691
Kn. Jackpuddens,] ~, MS; Jack-puddens; 1671 1691; Jack-Puddings:
Kn. condemne] condemn 1671 1691 Kn.
- 279 A] a 1671 1691 Kn. Citty Shoppkeeper] City-Shop-Keeper, 1671;
City Shop-keeper, 1691; City-Shop-keeper, Kn. New Gowne] new
Gown 1671 1691 Kn.
- 280 Handkercheife] Handkercher, 1671 1691; Handerkerchief, Kn. halfe] A]
half a 1671 1691 Kn. yeare] year 1671 1691; Year Kn. behinde]
behind 1671 1691 Kn. Fashion,] ~, MS; ~; 1671 1691 Kn.
- 281 Bred] bred 1671 1691 Kn. Rayle] rail 1671 1691 Kn. Courte]
Court, 1671 1691 Kn. Politick] publick 1671 1691 Kn. She
Neighbours] ~, 1671 1691; She-Neighbours, Kn.
- 282 att] at 1671 1691 Kn. Upsitting] Up-sitting 1671 1691 Kn.
A Christening] a Christning 1671 1691 Kn.
- 283 Ay ay] ~, ~, 1671 1691; ~, ~; Kn. goe on goe on] go ~, go ~
1671 1691 Kn.
- 284 weeke] Week 1671 1691 Kn. Melencholly back Roome] melancholy
Back-room, 1671 1691 Kn.
- 285 to goe] go 1671 1691 Kn. Church] ~, Kn. A] a 1671 1691 Kn.
Hatt] Hat, 1671 1691; Hat Kn.
- 286 me] ~, 1671 1691 Kn. foreman] Fore-man 1671 1691 Kn. Shopp]
Shop 1671 1691 Kn. haveing] having 1671 1691 Kn. hand] ~,
1671 1691; Hand, Kn. A greate] a 1671 1691 Kn.
- 287 Bosse] Boss'd 1671 1691; boss'd Kn. Bible] ~, 1671 1691 Kn.
bigg] big 1671 1691 Kn. am] ~, 1671 1691 Kn.
- 288 Disdaine] Dis-dain 1671; Disdain 1691; Disdain, Kn. e'm] them,
1671 1691; them; Kn. Ile] I'll 1671 1691 Kn. you] ~, 1671 1691 Kn
- 289 noe] no 1671 1691 Kn. other,] ~, MS; ~; 1671 1691; ~: Kn.
Ile looke] I'll look 1671 1691 Kn. Raymund] Raymond MS; Raymund,
Kn.
- 291 Noe other,] ~, ~, MS; No other! 1671 1691 Kn. A] a 1671 1691 Kn.
Countrey Justice] ~, 1671 1691; Country-Justice, Kn.
- 292 Hall place] Hall-place, 1671 1691 Kn. A Towne,] a Town; 1671
1691 Kn. thats] that's 1671 1691 Kn. Covetuous] covetous
1671 1691 Kn. keepe A] keep a 1671 1691 Kn.
- 293 to Jealous] too jealous 1671 1691 Kn. London,] ~, MS; London:
1671 1691 Kn. Rise] rise 1671 1691 Kn.
- 294 Five A Clock] five a clock 1671; five a Clock 1691 Kn. morning]
Morning Kn. looke] look 1671 1691 Kn. Daiery] Dairy, 1671
1691 Kn.
- 295 Capons] ~, Kn. Bribs] Bribes 1671 1691 Kn. worrshipp]
Worship 1671 1691 Kn.
- 296 Toung Runns.] Tongue runs? 1671 1691 Kn.
- 297 Or] ~, Kn. Holy day] Holyday, 1671 1691; Holy-day, Kn.
walk] wake MS. miles] mile 1671 1691; Mile, Kn.
- 298 stew'd] Stew'd 1671 1691 Kn. Prunes] ~, Kn. Bacon] ~, Kn.
att poore] at a poor 1671 1691 Kn. Neighbours houses] Neigh-
bours-house 1671 1691; Neighbour's House Kn.
- 300 nimble-chopps] Nimble Chopps 1671; Nimble Chops 1691; Nimble
Chops, Kn. fitt] fit 1671 1691 Kn. Betters] betters 1671 1691.

- 301 Yes] ~, 1671 1691 Kn. Ladyshipp,] ~ ^ MS; Ladyship, 1671; Ladiship, 1691; Ladyship; Kn. e'm.] them. 1671 1691; them? Kn.
- 302 Soe] So 1671 1691 Kn. would] ~, 1671 1691 Kn. Malepert] ~, 1671 1691 Kn. widdow] Widdow 1671 1691; Widow Kn.
- 303 widdow] Widdow, 1671 1691; Widow, Kn. keepes] keeps 1671 1691 Kn. vow] Vow 1671 1691 Kn. Marriage] ~, 1671 1691 Kn.
- 304 monsterous] monstrous 1671 1691 Kn. then] than 1671 1691 Kn. fish] Fish 1671 1691 Kn. att Greenwich] at Greenwich 1671 1691 Kn.
- 305 now] ~, Kn. Sauce box -] ~ Box? 1671; ~ Box ! 1691; Sauce-Box? - Kn. oh] Oh 1671 1691; Oh, Kn. Fraylety] Bridget, Kn. been.] ~? 1671 1691 Kn.
- 306 Oh] ~, Kn. Maddam] Madam, 1671 1691 Kn. newes] News 1671 1691 Kn. Ladieshipp] Ladyship, 1671 1691 Kn.
- 307 bee] be 1671 1691 Kn.
- 308 me.] ~ ^ MS; ~? ~~What~~ What is it.]What is't? 1671; ~ is't? 1691 Kn.
- 309 Raymund] Raymond MS; Raymund, 1671 1691 Kn. Maddam] Madam 1671 1691 Kn.
- 310 (aside)] 1671 1691 Kn OMIT. this.] ~? 1671 1691 Kn.
- 311 Raymund,] Raymond ^ MS; alas] ~, 1671 1691 Kn. bee] be? 1671 1691 Kn.
- 312 Maddam] Madam, 1671 1691 Kn. Ile] I'll 1671 1691 Kn. Ladyshipp] Ladyships 1671 1691; Ladyship's Kn. Eare] Ear 1671 1691 Kn.
- 313 Nay Nay speake it out,] ~ ~ ~ ~ ^ MS; Nay, nay, pray speak it out - 1671 1691 Kn. well] ~, Kn. hee is] he's 1671 1691 Kn. Exellent] excellent 1671 1691 Kn.
- 314 person.] ~ - 1671 1691; Person - Kn.
- 315 Maddam] Madam, 1671 1691 Kn. me] ~, 1671 1691 Kn. hee] he 1671 1691 Kn. Extreordinary] extraordinary 1671 1691 Kn. Passion] passion 1671 1691.
- 316 Ladyshipp] Ladyship 1671 1691 Kn.
- 317 sayes she.] says she? [Aside. 1671 1691 Kn.
- 318 (aside)] 1671 1691 Kn OMIT. me.] ~ ^ MS; ~! 1671 1691 Kn. oh] O 1671 1691 Kn. deare Raymund] dear Raymund, 1671 1691 Kn.
- 319 thee.] ~ ^ MS; ~ - 1671 1691 Kn. (to her)] 1671 1691 Kn OMIT. What] what MS. say] ~, Kn. Fraylety,] ~ ^ MS; Bridget? Kn. minde] mind 1671 1691 Kn. it.] ~? 1671 1691.
- 320 greate] great 1671 1691 Kn. passion] Passion Kn. Ladieshipp,] Ladiship, 1671 1691; Ladyship; Kn.
- 321 hee] he 1671 1691 Kn. Ladyshipp] Ladyship 1671 Kn; Ladiship 1691.
- 322 heare this.] hear ~? 1671 1691 Kn.
- 323 Mee Fye Fye] Me, fie, fie, 1671 1691; Me! fie, fie; Kn. why] ~, Kn. hee] he 1671 1691 Kn. the soe.] ~ ~ ^ MS; thee so? 1671 1691 Kn.
- 324 att] at 1671 1691 Kn. newes.] News - 1671 1691; News. Kn.
- 325 Ile] I'll 1671 1691 Kn. Ladyshipp] Ladyship 1671; Ladiship 1691; Ladyship, Kn. hee] he 1671 1691 Kn. did] ~, 1671 1691; ~; Kn. and] ~, Kn.
- 326 money] Money Kn. Ladyshipps affections] Ladyships ~, 1671; Ladiships ~, 1691; Ladyship's Affections, Kn. offered] offer'd 1671 1691 Kn. fees] Fees, 1671 1691 Kn.
- 327 advocate] Advocate 1671 1691 Kn.
- 328 man.] Man! 1671 1691 Kn.
- 329 Told] told 1671 1691 Kn. you] ~, Kn. Gentlewoman] ~, Kn. hee would dispose of himselfe] he had dispos'd himself 1671 1691 Kn.

- 311 But] ~, Kn. Maddam] Madam, 1671 1691 Kn. resolved] resolv'd
1671 1691 Kn. A] a 1671 1691 Kn. widdow] Widdow 1671 1691;
Widow Kn.
- 332 not,] ~ MS; ~. Kn. marry] Marry 1691. Body] body; 1671
1691; ~; Kn.
- 333 marriages] Marriages 1671 1691 Kn. made -] ~, 1671 1691; ~: Kn.
alas there is noe] ~, there's no 1671 1691 Kn. fate.] ~ MS;
Fate. 1671 1691; Fate. - Kn.
- 334 (aside)] 1671 1691 Kn OMIT. orejoyed] o'rjoy'd 1671; o'rejoy'd
1691; overjoy'd, Kn. Confident] confident 1671 1691. Girle]
Girl! 1671 1691; Girl, Kn.
- 335 is] would be 1671 1691 Kn. Rivall.] Rival. 1671 1691; Rival!
Kn.
- 335.1 RAYMUND] Raymond MS.
- 336 comes,] ~ MS; ~: Kn. infection] Infection Kn. him.] ~! Kn.
- 337 Goodlack hee's here] Good lack! he's here, 1671 1691 Kn. halfe]
half 1671 1691 Kn. order,] ~ MS; ~. 1671 1691; Order Kn.
Fraylety] Frayletye MS; Bridget, Kn.
- 338 soe] so 1671 1691 Kn. carelessly] carelesly 1671.
- 339 Ladies] ~, Kn. servant,] ~ MS; Servant, 1671 1691; Servant; Kn.
friend] Friend 1671 1691 Kn.
- 341 Prethee] Pr'ythee, Kn. peace] ~, 1671 1691; ~; Kn. Introduce]
introduce 1671 1691 Kn. selfe] self 1671 1691 Kn.
- 342 Hee] He 1671 1691 Kn. owne] own 1671 1691 Kn. account]
Account Kn.
- 343 Maddam yow infinitely oblidg] Madam, you infinitely oblige 1671 1691 Kn
- 344 Deare Maddam] Dear Madam, 1671 1691 Kn. kisse] kiss 1671 1691
Kn. faire] fair 1671 1691 Kn. hands] Hands Kn.
- 345 Deare Sir it is] Dear ~, 'tis 1671 1691 Kn.
- 346 Alas] ~, Kn. Maddam,] Madam! 1691 1691 Kn. freind] Friend
1671 1691 Kn.
- 347 on] o' 1671 1691 Kn. Coxcombe] Coxcomb 1671 1691 Kn. (to her)]
1671 1691 Kn OMIT. Maddam] Madam, 1671 1691 Kn.
- 348 doe] do 1671 1691 Kn. Honour] honour 1671. duty] Duty Kn.
selfe,] ~ MS; self - 1671 1691 Kn.
- 348.1 She Turnes] Turns 1671 1691 Kn.
- 349 ha] ~! 1671; Ha! 1691 Kn. meanes] means 1671 1691 Kn. Scorne.]
Scorn? 1671 Kn; scorn? 1691.
- 350 knew] ~, Kn. it would] 'twould 1671 1691 Kn. applications]
Applications Kn.
- 351 mee] me 1671 1691 Kn.
- 352 Prethee Raymund] Pr'ythee, Raymund, Kn. bee not] do'nt be
1671; don't be 1691 Kn. att] at 1671 1691 Kn. aversion,]
~ MS; Aversion; Kn.
- 353 person] Person Kn. affection,] ~ MS; ~; 1671 1691; Affection;
Kn. faith] Faith 1671 1691; 'Faith, Kn. affraid] afraid
1671 1691 Kn.
- 354 would] wou'd 1671 1691 Kn.
- 355 foole,] ~ MS; Fool, 1671; Fool. 1691 Kn. finde] find 1671
1691 Kn. meanes] means 1671 1691 Kn. A Tickett] a Ticket
1671 1691 Kn.
- 356 her hand] her MS; ~ ~, 1671 1691; ~ Hand, Kn.
- 357 Sir] ~, 1671 1691 Kn. my] My 1671. fooleish] foolish 1671
1691; foolish, Kn. illbred] ill-bred 1671 1691; Ill-bred Kn.
girle] Girle, 1671; Girl, 1691 Kn.
- 358 vallue A Gentleman] value a ~; 1671 1691 Kn. bee soe Just]
be so just 1671 1691 Kn. me] ~, 1671 1691 Kn.
- 359 wellcome] welcome 1671 1691 Kn.

- 360 desired] desir'd 1671 1691 Kn. bee soe] be so 1671 1691 Kn.
you] ~, 1671 1691 Kn. sex] Sex, 1671 1691 Kn.
- 361 feare] fear 1671 1691 Kn. lesse] less 1671 1691 Kn.
- 362 Noe] No 1671 1691; No, Kn. Sir] ~, 1671 1691; ~; Kn. soe
uncivill] so uncivil 1671 1691 Kn.
- 363 Slife] 'Slife! 1671 1691 Kn. then] than 1671 1691 Kn.
occasion] Occasion Kn. her.] ~, MS; ~. Aside. Kn. Maddam,]
Madam, 1671 1691 Kn.
- 364 you] ~, 1671 1691 Kn. let] Let 1671 1691. violence] Violence
Kn. passion] Passion Kn. Excuse me] excuse ~, 1671 1691 Kn.
- 365 soe longe suffered] so long suffer'd 1671 1691 Kn. Charming]
charming Kn. Eyes] ~, 1671 1691 Kn. noe] no 1671 1691 Kn.
- 366 keepe] keep 1671 1691 Kn. Passion] passion 1671 1691. in,]
~, MS; ~; 1671 1691 Kn. tis] 'tis 1671 1691 Kn. to] too
1671 1691 Kn. headstrong] head-strong 1671 1691; Head-strong Kn.
- 367 Oh] oh MS; ~, 1671 1691 Kn. hee's A Rare] he's a rare 1671
1691 Kn. person.] ~ - (Aside. 1671 1691; Person - (Aside. Kn.
- 368 affliction] Affliction, Kn. noething] nothing 1671 1691 Kn.
surpasse] surpass 1671 1691 Kn. love] Love Kn.
- 369 Coxcombe] Coxcomb 1671 1691 Kn.
- 370 (aside)] 1671 1691 Kn OMIT. Well tis] ~! 'tis 1671 1691 Kn.
evident] ~, 1671 1691. A] a 1671 1691 Kn. passion] Passion
Kn. me,] ~; Kn. But] but 1671 1691 Kn.
- 371 helpe] help 1671 1691 Kn.
- 372 A Gentleman] a young Gentleman 1671 1691 Kn. dash] ~, 1691 Kn.
Maddam] Madam 1671; Madam, 1691; Madam; Kn. tis to] 'tis too
1671 1691 Kn.
- 373 Sir] ~, 1671 1691 Kn. noething] nothing 1671 1691 Kn. Honourable.]
honourable 1671 Kn; honorable 1691.
- 374 not] ~, Kn. Honour] honour 1671 1691.
- 375 Noe Sir] No ~, 1671 1691 Kn. noe] no 1671 1691 Kn. meanes,]
~, MS; means. 1671 1691; means; Kn. indeed] Indeed 1671 1691.
- 376 maide.] Maid. 1671 Kn; Maid, 1691.
- 377 heart] Heart Kn. owne] own 1671 1691 Kn. hands] Hands Kn.
- 378 Sir] ~, 1671 1691 Kn. if] If 1671 1691. please] ~, 1671
1691 Kn. A] a 1671 1691 Kn.
- 379 buisness] business 1671 1691; Business Kn.
- 380 Maddam] Madam! 1671 1691 Kn. pardon,] ~, MS; Pardon; Kn.
- aversion] Aversion Kn.
- 381 disturbe] disturb 1671 1691 Kn. little,] ~, MS; ~; Kn.
- knowne] known 1671 1691 Kn.
- 382 him] ~; 1671 1691; ~: Kn. yet faith] ~, 'faith, Kn. hee's]
he's 1671 1691 Kn. honnest] honest 1671 1691; Honest Kn.
fellow] Fellow 1671 1691 Kn.
- 383 Doe] Do 1671 1691 Kn. soe] so 1671 1691 Kn. me] ~, 1671
1691 Kn. A] a 1671 1691 Kn.
- 384 disturbance] Disturbance Kn.
- 385 Oh Maddam] Ah Madam, 1671 1691; Ah, Madam, Kn. kisse] kiss
1671 1691 Kn. faire] fair 1671 1691 Kn. hands,] ~, MS;
~; 1671 1691; Hands; Kn. soe oblidging] so obliging, 1671
1691 Kn.
- 387 Asse] Ass 1671 1691 Kn. hees abused] he is abus'd 1671 1691 Kn.
- 387.1 DRYBOB] Dribob 1691.
- 388 Ladies] ~! 1671 1691 Kn. footestoole,] ~, MS; Footstool, 1671
1691; Footstool: Kn. liberty] Liberty Kn.
- 389 devoier] devoir 1671 1691 Kn.
- 390 welcome sweete] ~, sweet 1671 1691 Kn. Drybob] Dribob 1691.
- 391 Deare sweete lady] Dear sweet Lady, 1671 1691 Kn. vassall Couchant]

- ~ ~ ^ MS; Vassal couchant. 1671 1691 Kn. Raymund,] ~ ^ MS.
 Servant] servant 1671 1691; ~, Kn.
 392 Raymund,] Raymund. 1671 1691 Kn. how] How 1671 1691 Kn.
 now] ~, Kn. Oldpox.] Crazy? 1671 1691 Kn.
 393 foole.] Fool? 1671 1691; Fool! Kn.
 394 But] ~, Kn. Sir] ~, 1671 1691 Kn. saying,] ~ ^ MS; ~? Kn.
 396 conceale] conceal 1671 1691 Kn. resentment,] Resentment; Kn.
 If] if 1671 1691 Kn. Raymund] Raymond MS. it] ~, 1671 1691 Kn.
 397 twould] 'twould 1671 1691 Kn. Insolent] insolent 1671 1691 Kn.
 398 Maddam you see you see] Madam, you see 1671 1691 Kn. A] a
 1671 1691 Kn. man] ~, 1671 1691; Man, Kn.
 399 Eye shott] Eye-shot 1671 1691 Kn. you.] ~ ^ MS; ~. - Kn.
 (to OLDPOX)] 1671 1691 Kn OMIT. be] ~, Kn. Oldpox] Crazy, Kn.
 400 said.] ~. - Kn. (to her)] 1671 1691 Kn OMIT. But] ~, Kn.
 Maddam] Madam, 1671 1691 Kn. danger] Danger Kn. atcheive
 A kisse] atchieve a Kiss 1671 1691 Kn.
 401 faire] fair 1671 1691 Kn. hand.] Hand. - Kn. (to OLDPOX)]
 1671 1691 Kn OMIT. Minde] minde MS; Mind 1671 1691; Mind, Kn.
 402 (she imitates DRYBOB)] 1671 1691 Kn OMIT. Sir] ~, 1671 1691 Kn.
 favour] Favour Kn. mee] me, 1671 1691 Kn.
 403 of] ~, 1671 1691 Kn. though] tho 1671; tho' 1691 Kn. Sacrafice]
 sacrifice 1671 1691 Kn. endeavours] Endeavours Kn. merritt]
 merit 1671 1691 Kn.
 404 Coxcombe] Coxcomb 1671 1691 Kn. finde] find 1671 1691 Kn.
 405 Deare Sparke] Dear Spark 1671 1691 Kn. Beauty] ~, 1671 1691 Kn.
 you] your 1671. pleasurable] ~; 1671 1691 Kn. sweare] swear
 1671 1691; swear, Kn. Maddam] Madam 1671 1691; Madam, Kn.
 406 By] by 1671 1691 Kn. Tipp] Tip 1671 1691 Kn. Eare] Ear,
 1671 1691 Kn. immaculately.] ~, 1671 1691; ~. - Kn. againe]
 agen 1671; again 1671; again, Kn.
 407 Oldpox.] Crazy - 1691. (Hee kicks his shinns)] Kicks his
Shins. 1671 1691 Kn.
 408 Sdeath] Death, 1671 1691; Death! Kn. Murdred] 'murder'd 1671
 1691 Kn. me,] ~ ^ MS; ~! 1671 1691; ~. Kn. oh] Oh 1671 1691
 Kn. shinns.] ~ ^ MS; Shins, 1671 1691; Shins. Kn. A pox] a
 Pox 1671 1691 Kn.
 409 sayings] Sayings 1671 1691 Kn.
 410 And] ~, Kn. A hieroglypick] Hieroglyphick 1671 1691; Hierogylphick
 Kn. affection] ~, 1671 1691; Affection, Kn.
 411 dogg] Dog 1671 1691; Dog, Kn. bee A Servant] be Servant 1671
 1691; be a Servant Kn.
 412 hee] he 1671 1691 Kn. out] ~, Kn. A] a 1671 1691 Kn.
 Bitch] ~! Kn.
 412.1 THEODOSIA] Theadosia MS. FRAYLETY] Bridget, 1671 1691 Kn.
 carrves] carries 1671 1691 Kn.
 413 Really] ~, Kn. Sir] ~, 1671 1691 Kn. A dog] a Dog 1671
 1691 Kn. A] a 1671 1691 Kn. Elegant] elegant 1671 1691 Kn.
 composure] Composure Kn.
 414 Admirabley] Admirably 1671 1691 Kn. said] ~, 1671 1691 Kn.
 vow] ~, 1671 1691 Kn. Maddam,] ~ ^ MS; Madam, 1671 1691;
 Madam; Kn. Is] is 1671 1691 Kn. not] ~, 1671 1691 Kn.
 Oldpox.] ~ ^ MS; Crazy? Kn.
 415 (aside)] 1671 1691 Kn OMIT knew] know 1671 1691. 'twould]
 'twould 1671 1691 Kn. strangely,] ~; 1671 1691 Kn. But] but
 1671 1691 Kn. doe] does 1671 1691 Kn. sott] Sot 1671 1691 Kn.

- 416 for] ~, 1671 1691 Kn. A] a 1671 1691 Kn. day.]. Day? Kn.
 417 1671 1691 Kn OMIT.
 418 you Maddam] ~, Madam, 1671 1691 Kn. Animall] Animal 1671 1691;
 Animal, Kn.
 419 Bitch,] ~. 1671 1691; ~? - Kn. marke] Mark 1671 1691 Kn. that]
 ~, Kn. Oldpox.] Crazy. [Kicks him. 1671 1691 Kn.
 420 Slife] 'Slife 1671 1691; 'Slife, Kn. man] Man Kn. quiett]
 quiet 1671 1691 Kn. Rascall,] ~ MS; Rascal, 1671 1691; Rascal? Kn.
 hee bee soe Devilish] he be so damnable 1671 1691 Kn.
 421 witty] ~, Kn. Ile] I'll 1671 1691 Kn.
 422 Really] ~, Kn. Sir] ~, 1671 1691 Kn. poore Creature] poor
 ~, 1671 1691 Kn. A greate defluxion] a great Defluxion 1671
 1691 Kn.
 423 Rheume] Rheum, 1671 1691 Kn. Eyes] ~, Kn. keepes] keeps
 1671 1691 Kn.
 424 (aside)] 1671 1691 Kn OMIT. witt,] ~ MS; wit, 1671 1691; wit. Kn.
 pox] Pox Kn. me] ~, Kn. Maddam] Madam, 1671 1691 Kn.
 425 extreamely] extreamly 1671 1691 Kn. indisposition] Indisposition
 Kn. body] Body Kn.
 425.1 FRAYLETY] Frayletye MS.
 426 Maddam heres] Madam, here's 1671 1691 Kn. Curteous.] Errant -
 1671 1691 Kn.
 427 Sir] ~, 1671 1691 Kn. att present] at ~, 1671 1691 Kn. waite]
 wait 1671 1691 Kn.
 428 imediately] immediately 1671 1691 Kn.
 429 servant - (aside)] ~, 1671 1691; ~. Kn. This] this 1671 1691.
 A] a 1671 1691 Kn. oppertunity.] ~ MS; Opportunity. Kn; opportunity. 1671 1691.
 430 Maddam] Madam, 1671 1691 Kn. begg] beg 1671 1691 Kn. Honour]
 honour 1671 1691. heare] hear 1671 1691 Kn. word] Word Kn.
 431 Noe] No 1671 1691; No, Kn. Sir] ~, 1671 1691; ~; Kn. to]
 too 1671 1691 Kn.
 432 This] Hah! this 1671 1691; Ha! this Kn. Anger] anger 1671 1691.
 noe] no 1671 1691 Kn. signe] sign 1671 1691 Kn.
 433 Prethee] Pr'ythee, Kn. Raymund] Raymond MS; Raymund, 1671 1691
 Kn. sake] ~, 1671 1691 Kn. selfe] self 1671 1691 Kn. this:]
 ~; 1671 1691 Kn. alas] Alas, 1671 1691 Kn.
 434 before:] ~. 1671 1691 Kn. Coxcombe] Coxcomb 1671 1691 Kn.
 allowed] allow'd 1671 1691 Kn. abused] abus'd 1671 1691 Kn.
 435 Raymund] Raymond MS; Raymund, 1671 1691 Kn. abstinently]
 abstemiously 1671 1691 Kn. squeamish,] ~; Kn. yett] yet.
 1671 1691 Kn.
 436 damnd] damn'd 1671 1691 Kn. fellow] Fellow 1671 1691 Kn.
 caresse] caress 1671 1691 Kn. her,] ~ MS; ~. 1671 1691 Kn.
 poore] Poor 1671 1691 Kn.
 437 sott] Sot, 1671 1691; Sot! Kn. pitty] pity 1671 1691 Kn.
 438 Sir] ~, 1671 1691 Kn. returned] return'd, 1671 1691; return'd;
 Kn. and if] if 1671 1691 Kn. please] ~, Kn. point] Point Kn.
 439 A Pox on] Pox of 1671 1691 Kn. Widdowes.] Widdows. 1671; Widows.
 1691; Widows. (Aside.) Kn.
 440 Lett] Let 1671 1691 Kn. see] ~, 1671 1691 Kn. forgott]
 forgot 1671 1691 Kn. some thing] something 1671 1691 Kn. Dogg] Dog 1671
 1691; Dog, Kn.
 442 Maddam] Madam, 1671 1691 Kn. this] This 1671 1691. A] a 1671
 1691 Kn. impertinent] Impertinent 1671 1691 Kn. fellow] Fellow,
 1671 1691; Fellow; Kn. that wee] we 1671 1691 Kn.
 443 alone] ~, 1671 1691 Kn. wee] we 1671 1691 Kn.
 444 to greate A] too great a 1671 1691 Kn. happinesse] happiness
 1671 1691; Happiness Kn. mee] me 1671 1691 Kn.
 445 Noe] No 1671 1691; No, Kn. Maddam] Madam, 1671 1691; Madam;
 Kn. greate deale] great deal 1671 1691 Kn.

- 446 Oh] ~, Kn.
446.1 1671 1691 Kn OMIT. THEODOSIA] Theadosia MS.
447 villaine goeing to breake A] Villain going to break a 1671 1691 Kn.
Jest] jest, 1671 1691; ~, Kn.
448 neere] near 1671 1691 Kn.
449 Maddam] Madam, 1671 1691 Kn. confesse] confess 1671 1691 Kn.
Dogg] Dog 1671 1691 Kn. borne] born 1671 1691 Kn. But] but
1671 1691 Kn.
450 Parents] parents 1671; ~, Kn. Honour] honour, 1671; ~, 1691
Kn. Auntient] ancient 1671 1691 Kn. A Family] a ~, 1671 1691
Kn.
451 blood] Blood Kn. veines] veins 1671; Veins 1691 Kn. noe disprase].
no dispraise 1671 1691 Kn. ere] er'e 1691; e'er Kn. A dogg]
a Dog 1671 1691 Kn. runing] running 1671 1691 Kn.
452-459 1671 1691 Kn OMIT. 459 my] my my Ms.
460 yeilds ... Sea,] 1671 1691 Kn OMIT. but] But 1671 1691; But, Kn.
Raymund] Raymund, 1691 Kn. Ile shew the A song] I'll shew the
Song 1671 1691 Kn.
461 present] Present, 1671 1691 Kn. that] ~, Kn. bee] be 1671
1691; be, Kn.
462-467 1671 1691 Kn OMIT.
468 Excellent I faith] excellent 1671 1691 Kn.
469 Ay] ~, Kn. ist] is't 1671 1691 Kn. Briske,] ~ MS; brisk,
1671 1691; brisk? Kn. asshamed] asham'd 1671 1691 Kn. Mistrisse,]
~ MS; Mistriss, 1671 1691; Mistress; Kn. prethee] pr'ythee Kn.
470 doe thee] do thou 1671 1691 Kn.
471 heart.] ~ MS; Heart - Kn. Maddam] Madam, 1671 1691 Kn. Drybob]
Dribob 1691. desires me] desires 1671 1691 Kn.
472.1 Hee changes it] Changes it, 1671 1691 Kn. putts A Tickett in]
puts a Ticket into 1671 1691 Kn.
473 Hee] He 1671 1691 Kn. have] ha' 1671 1691 Kn. himselfe,]
himself. 1671 1691 Kn. veivs] views 1671 1691 Kn. ha whats this.]
Ha! what's this? 1671 1691 Kn.
474 (Reads)] She reads, 1671 1691 Kn. 1671 1691 Kn PRINTS THE WHOLE
LETTER IN ITALICS. Maddam] Madam, 1671 1691 Kn. the] The 1671
1691 Kn. Love] love 1671 1691. Aunt] Aunt, 1671 1691 Kn.
Acted] acted 1671 1691 Kn. me,] me; Kn. findeing] finding
1671 1691 Kn. opportunity 471 1691.
475 oppertunity] Opportunity Kn; Revealeing] revealing 1671 1691 Kn.
passion] Passion Kn. you] you, 1671 1691 Kn.
476 Love] love 1671 1691. her,] her 1671 1691. removed] remov'd
1671 1691 Kn. Jealousie,] ~ MS; jealousies; 1671; Jelousies;
1691; Jealousies; Kn. att] at 1671 1691 Kn.
477 soe narrowly] so narrowly, 1671 1691 Kn. finde noe] find no 1671
1691 Kn. occasion] Occasion Kn. you] you, Kn.
478 you] you, 1671 1691 Kn. intirely] entirely 1671 1691 Kn.
479 your] yours 1671 1691; yours, Kn.
480 Forgive] forgive MS. suspition,] ~ MS; suspicion, 1671 1691;
Suspicion; Kn. turne] turn 1671 1691 Kn.
481 Come Maddam] ~, Madam, 1671 1691 Kn. you,] ~ MS; ~; 1671 1691 Kn.
please Madam] ~, ~, 1671 1691 Kn.
482 a Laudible vojce] an audible voice, 1671 1691; an audible Voice, Kn.
483 Ay doe] ~, do 1671 1691 Kn. soe] so 1671 1691; so, Kn. neice,]
Niece. 1671 1691 Kn. seene] see 1671 1691 Kn.
484 Drybobs,] ~ MS; Drybobs; 1671; Dribob's; 1691; Drybob's; Kn. will]
~, Kn. Ile reade] I'll read 1671 1691 Kn. it,] ~ MS;
~; Kn. mee] me 1671 1691 Kn.
485 Heaven] ~! 1671 1691 Kn. doe.] do? 1671 1691 Kn.

- 486 Maddam] Madam, 1671 1691 Kn. feare] fear 1671 1691 Kn. used] us'd 1671 1691 Kn. hand -] ~, 1671 1691; Hand; Kn. Leave.] leave - 1671 1691 Kn.
- 486.1 He takes it and changes it againe] Changes it 1671 1691 Kn. songe] Song.
- 487 But] but MS. Drybob] Dribob 1691. breath] ~, 1671 1691; Breath, Kn.
- 489 melodious] mellodious 1671 1691. A] a 1671 1691 Kn. obstructed] ~, 1671 1691; ~; Kn. you] ~, 1671 1691 Kn.
- 490 chaunt] chant 1671 1691 Kn. incontinently,] ~, MS; ~: Kn. hem, hem,] ~, ~; Kn. But] but 1671 1691; but, Kn. Madam] ~, 1671 1691 Kn. A Thorbo] a Theorbo 1671 1691 Kn.
- 491 Pitch] pitch 1671 1691 Kn. voice] Voice Kn.
- 492 1671 1691 Kn OMIT. Ha] ha MS.
- 493 Guitar serve.] Gittar ~? 1671 1691 Kn.
- 494 measure] Measure Kn. Defect] defect 1671 1691.
- 495 Fraylety] Bridget, 1671 Kn. goe] go 1671 1691 Kn. one.] ~ - 1671 1691 Kn.
- 495.1 FRAYLETY] Fraylty MS. Exit FRAYLETY] Ex. and brings a Gittar. 1671 1691 Kn.
- 496 Now] ~, Kn. Raymund] Raymund, Kn. observe,] ~. 1671 1691 Kn. Oldpox] Crazy, Kn. carefully,] ~, MS; ~. Kn. (aside)] 1671 1691 Kn OMIT. methinks] Methinks 1671 1691 Kn.
- 497 breake] break 1671 1691 Kn. fooles] Fools 1671 1691; Fool's Kn. heart] Heart, Kn. received.] us'd. - 1671 1691; us'd - Kn.
- 498 1671 1691 Kn OMIT.
- 498.1 1671 1691 Kn OMIT.
- 499 Hem] hem MS. hem,] ~. 1671.
- 500 1671 1691 Kn PRINT THE SONG IN ITALICS. pleasure] Pleasure Kn.
- 501 to] To 1671 1691 Kn. accept] accept of 1671 1691 Kn. A] a 1671 1691 Kn. Treasure] Treasure, 1671 1691.
- 502 from] From 1671 1691 Kn. him] him, Kn. measure] Measure;
- 503 which] Which 1671 1691 Kn. mystically] mystically 1671; Mystically 1691 Kn. shew] shew, Kn.
- 504 what] What 1671 1691 Kn. Eyes] Eies 1691. owe.] owe, Kn.
- 505 affection] Affection Kn. I've] I have 1671 1691 Kn. Clogg] Clog, 1671 1691 Kn.
- 506 and] And 1671 1691 Kn. dogg] Dog. 1671 1691 Kn.
- 507 vow vow vow & etc.] Bow, Wow, Wow, &c. 1671 1691 Kn.
- 508 Ha] ha MS; ~, 1671 1691 Kn. doe] do 1671 1691 Kn. Chorus,] ~, MS; Chorus? Kn. faith] 'faith, Kn. tis] it is 1671 1691 Kn.
- 509 Tis soe] 'Tis so, 1671 1691; 'Tis so; Kn. and] ~, Kn. Judgment] judgement 1671; judgment 1691; ~, Kn. sence] sense 1671 1691; Sense Kn. Choruses] Chorus's 1671 1691 Kn.
- 510-516 1671 1691 Kn OMIT.
- 517 Is not this] Is it not 1671 1691 Kn. briske] brisk 1671 1691 Kn. hah.] ~? 1671 1691 Kn.
- 518 soe] so, 1671 1691; so; Kn. earnest] truth 1671 1691; Truth Kn. Dogg] Dog 1671 1691 Kn.
- 519 repertie] Reparty 1671; Repartee 1691; Repartee, Kn. downe] down 1671 1691 Kn. Coxcomhe] Coxcomb, 1671 1691; Coxcomb Kn. with,] ~, 1671 1691; ~. Kn. hum] Hum Kn.
- 520 death] Death 1671 1691; Death, Kn. won't] will not 1671 1691 Kn. doe,] ~, MS; do. 1671 1691; do. - Kn. pox on't] Pox ~, 1671 1691 Kn. use] us'd 1671 1691 Kn. selfe] self 1671 1691 Kn.
- 521 Maddam] Madam, 1671 1691 Kn. you] ~, Kn. lett's] let's 1671 1691 Kn. Asse] Ass 1671 1691 Kn.

- 522 Yes] ~, 1671 1691 Kn.
- 523 Now,] ~, 1671 1691 Kn. it,] ~; Kn. ha,] ~; Kn. Though I am
ha, ha, ha,] 1671 1691 Kn OMIT. Though] though 1671 1691 Kn.
- 524 Dog] ~, 1671 1691 Kn. sonn] Son 1671 1691 Kn. A] a 1671 1691
Kn. Bitch] ~, Kn. Oldpox,] ~, MS; Crazy; Kn.
- 525 Why] ~, Kn. Sir] ~, 1671 1691 Kn. is -] ~? 1671 1691 Kn.
hee bustles] Bustles 1671 1691 Kn.
- 526 Nay] ~, Kn. Sir] ~, 1671 1691 Kn. noething,] nothing, 1671
1691; nothing; Kn. Mums] Mum is 1671 1691 Kn. Italian word]
Italian tu quoque word 1671 1691; Italian tu quoque Word Kn.
- 527 But] ~, Kn. Sir] ~, 1671 1691 Kn. lett] let 1671 1691 Kn.
you] ~, 1671 1691 Kn. bee A Dog] be a ~, 1671 1691 Kn.
sonn] Son 1671 1691 Kn. Bitch] ~, 1671 1691 Kn.
- 528 Begotten] begotten 1671 1691 Kn.
- 529 Ha, ha, ha,] ha, ha, ha, MS; Ha, ha, 1671 1691 Kn. me] ~, 1671
1691 Kn. very well said,] ~ ~ ~ MS; well said; 1671 1691 Kn.
prethee] pr'ythee Kn.
- 530 Kisse] kiss 1671 1691 Kn. that,] ~. 1671 1691 Kn. on] O
1671 1691; O' Kn. Conciencie] Conscience 1671 1691; Conscience, Kn.
company] Company 1671 1691 Kn.
- 531 Sir] ~, 1671 1691 Kn. finde you soe honourable] find you are
so honourable, 1671 1691 Kn. wee will] we'll 1671 1691 Kn.
- 533 Sdeath,] 'Sdeath, 1671 1691; 'Sdeath! Kn. plunged] plung'd
1671 1691 Kn. selfe] self 1671 1691 Kn. head] Head Kn.
&] and 1671 1691 Kn. eares] ears 1671; Ears 1691; Ears, Kn.
- 534 on't] ~ - 1671; ~. - 1691 Kn.
- 534.1 RAYMUND] Raym. MS.
- 535 noe] no 1671 1691 Kn.
- 536 Sir] ~, 1671 1691 Kn. not with standing] notwithstanding 1671
1691 Kn. mirth] ~, 1671 1691; Mirth,
- 537 sattisfacticn] satisfaction 1671 1691; Satisfaction Kn. affront]
Affront Kn.
- 538 Dull incipid fellow] dull insipid Fellow 1671 1691 Kn. repartie]
reparty 1671; repartee 1691; Repartee Kn. Ile] I'll 1671 1691 Kn.
- 539 beare] bear 1671 1691 Kn. him,] ~ - Kn. Sir] ~, 1671 1691 Kn.
talke] talk 1671 1691 Kn. sattisfaction] satisfaction, 1671 1691;
Satisfaction, Kn. world] World Kn. knowes] knows 1671 1691 Kn.
- 540 mans motion] Man's Motion Kn. way] Way Kn.
- 541 Gentlemen] ~, 1671 1691 Kn.
- 542 honour] Honour Kn. waite] wait 1671 1691 Kn.
- 543 Maddam] Madam 1671 1691; Madam, Kn. Ile waite] I'll wait 1671
1691 Kn.
- 544 How] how MS. ridd] rid 1671 1691 Kn. selfe] self 1671 1691 Kn.
fopps.] Fopps? 1671 1691; Fops? Kn.
- 545 waite] wait 1671 1691 Kn. her,] ~? 1671 1691 Kn.
- 546 Yes] ~, Kn. Sir] ~, 1691 Kn. I] ~, 1671 1691; ~; Kn.
you] ~, Kn. Sir.] ~, MS; Lord Sir] ~, ~, 1671 1691 Kn. soe
Brisk] so hasty 1671 1691 Kn.
- 547 Don't] don't MS; Do not 1671 1691 Kn. impertinent] ~, 1671 1691.
this Ladies privacie] a Ladies privacy 1671 1691; a Lady's Privacy Kn.
- 548 Peace] ~, Kn. Coxcomb] ~, 1671 1691 Kn. peace.] ~, MS;
Peace. Kn. Come] ~, 1671 1691 Kn. Madam] ~, 1671 1691 Kn.
I protest and vow] I'll wait on you, I vow 1671 1691; I'll wait
on you: I vow, Kn. fopp] Fop 1671 1691 Kn.

- 550 Prethee] Pr'ythee Kn. by] ~, Kn. learne] learn 1671 1691 Kn.
manners] Manners Kn.
- 551 Alas] ~, 1671 1691 Kn. Madam] ~, 1671 1691 Kn. minde] mind
1671 1691 Kn. not, lets in.] ~, ~. MS; not. 1671 1691 Kn.
- 552 Farewell] Farewel 1671 1691; Farewel, Kn. Gentlemen.] ~ -
1671 1691 Kn.
- 553 Keepe] Keep 1671 1691 Kn. back] ~, Kn.
- 554 Keepe] Keep 1671 1691 Kn. Back then] back ~, 1671 1691 Kn.
goe] go 1671 1691 Kn. that.] ~ - 1671 1691 Kn.
- 554.1 Exeunt ... Back] Exeunt 1671 1691 Kn.
- 554.2 1671 1691 Kn OMIT.

ACT III

- 0.1 Actus Tertius] The Third ACT. 1671; ACT III. 1691; ACT III. Kn.
0.2 DRYBOB] Dribob 1691. drawne] drawn 1671 1691 Kn.
1 Come] ~, 1671 1691 Kn. Come] come, 1671 1691; come; Kn.
Will.] ~? 1671 1691 Kn.
2 Yes] ~, 1671 1691 Kn. Yes] yes, 1671 1691; yes; Kn. your]
your your 1691. selfe] self 1671 1691 Kn. that,] ~, MS;
~: Kn. alwayes] always 1691 Kn.
3 occasions] Occasions Kn.
4 Estate] ~, Kn. unsettled] ~, 1671 1691 Kn.
5 Lawyers] ~, 1671 1691 Kn. killed] kill'd 1671 1691 Kn.
6 Sweete] Sweet 1671 1691 Kn. Oldpox] Crazy, 1671 1691 Kn.
thinke] think 1671 1691 Kn. me] ~, 1671 1691; ~; Kn.
Rhinoceros] Rhinoceros, 1671 1691 Kn. Shittlecock] Shuttlecock 1671 1691 Kn.
7 you] ~, Kn. then] than 1671 1691 Kn. doe] do 1671 1691 Kn.
the feather] a Feather 1671 1691 Kn. A] a 1671 1691 Kn.
8 Rogue -] ~. Kn. under] Under 1671 1691 Kn. favour] Favour,
1691 Kn.
9 through] thorow 1671; under 1691 Kn. lungs imediately] Lungs
immediately 1671 1691 Kn.
10 Hee] He 1671 1691 Kn. out huffe] out-huffe 1671 1691 Kn. mee]
me 1671 1691 Kn. Looke] Look 1671 1691 Kn. you] ~, Kn. Sir]
~, 1671 1691 Kn. noe] no 1671 1691 Kn. man] Man 1691 Kn.
11 frighted] ~, 1671 1691 Kn. looke] look 1671 1691 Kn. bigg]
big 1671 1691 Kn. as] a 1691. Trumpeter,] ~; 1671 1691 Kn.
thats] that's 1671 1691 Kn.
13 noe Gentleman] no ~, 1671 1691 Kn. don't strike] do not
stick 1671 1691 Kn. Ground] ground 1671 1691; ~, Kn. passe]
Pass 1671 1691 Kn.
14 sonne] Son 1671 1691 Kn. A Corne-cutter] a Corn-cutter 1671 1691;
a Corn-cutter, Kn. don't ripp] do not rip 1671 1691 Kn. Puddens]
Puddings Kn.
16-21 1671 1691 Kn OMIT.
17 you,] ~, MS.
21 already,] ~, MS.
22 Second.] ~, MS; 1671 1691 Kn OMIT. (aside)] 1671 1691 Kn OMIT.
Sdeath] Death 1671 1691; Death! Kn. will fight, hee looks]
~ ~ ~ ~ MS; looks 1671 1691 Kn. verry] very 1671 1691 Kn.
Bussy d Ambois] Bussy D'Ambois 1671 1691 Kn.
24 on] ~, Kn. Sir,] ~; Kn. att you,] at ~ - 1671 1691 Kn.
Yet] yet 1671 1691; yet, Kn. if you will] if will MS. resigne]
resign 1671 1691 Kn. Theodosia] Theadosia, MS; Theodosia, 1671
1691 Kn.
25 not] ~, 1671 1691. bee] be 1671 1691 Kn. Legg] Leg 1671
1691 Kn. Arme,] ~, MS; Arm; 1671 1691 Kn. beleive] believe
1671 1691 Kn.
26 Interest] interest; 1671 1691; interest, Kn. formes sake] form
sake 1671; form-sake 1691; form's sake Kn.
27 Resigne] resigne MS; Resign 1671 1691 Kn. Mistresse,] ~, MS;
Mistriss! 1671 1691; Mistress! Kn. ha, ha,] ~, ~; Kn. should]
~, 1671 1691 Kn. doe] do 1671 1691 Kn.
28 marry] Marry 1691 Kn. A fellow] a Fellow 1671 1691 Kn. A]
a 1671 1691 Kn. face] Face 1691; Face, Kn. lookes] looks 1671;
look'd 1691 Kn. squeesed] squeez'd 1671 1691 Kn. Turnepp]
Turnip; 1671 1691; Turnip? Kn.
29 theres] there's 1671 1691 Kn. Satiricall bob uppon] Satyrical
Bob upon 1671 1691 Kn.
30-33 1671 1691 Kn OMIT.

- 35 why] ~, 1671 Kn. looke] look 1671 1691 Kn. scurvily] sowrely
1671; sower 1691 Kn. A Stab'd Lucrece,] ~ ~ ~ MS; the Picture of
a Stabb'd Lucrece. 1671; the Picture of a stabb'd Lucrece. 1691;
the Picture of a stabb'd Lucrece. - Kn. breake] break 1671 1691 Kn.
- 36 Rogues] Rogue's Kn. heart] Heart 1691 Kn. bobs] Bobs
1671 1691 Kn.
- 37-41 1671 1691 Kn OMIT.
- 41.1 OLDPOX ... hand] Craz. beats Dryb. Sword out of his hand, before
he is aware on't. 1671 Kn; Craz. beats Dribob's Sword out of his hand
before he is aware on't. 1691.
- 42-43 1671 1691 Kn OMIT.
- 44 Now] ~, Kn. Sir] ~, 1671 1691 Kn. Quickley] quickly 1671 1691
Kn.
- 45 Hold hold,] ~, ~, 1671; ~, Hold, 1691; ~, ~. Kn. well] ~,
1671 1691 Kn.
- 46 men] Men Kn. nation] Nation, 1671 1691; Nation; Kn. turne]
turn 1671 1691; Turn Kn. time.] ~ - 1671 1691 Kn.
- 47 soe] so 1671 1691 Kn. nimble,] ~ MS; ~? Kn. you.] ~ MS;
~; 1671 1691.
- 47.1 DRYBOB] Dribob 1691. up and downe] round 1671 1691 Kn.
- 48 Slife] 'Slife 1671; S'life 1691; 'Slife, Kn. heates] heats 1671;
Heats 1691 Kn. att] at 1671 1691 Kn. Newmarket] New Market
1671; Newmarket, 1691 Kn. thinke] think - 1671 1691 Kn.
- 48.1 OLDPOX ... swords] Craz. lets fall one of the Swords. 1671 Kn;
Craz. Lets fall one of the Swords. 1691. 1671 1691 Kn PLACE
AFTER 49.
- 49 luckey] lucky 1671 1691 Kn. oppertunitie] opportunity 1671 1691;
Oppportunity Kn.
- 49.1 DRYBOB ... upp and fights] Dryb. takes it up and fights. 1671 Kn;
Dribob takes it up and fights. 1691.
- 49.3 stage] Stage. 1691 Kn.
- 50 Hold, hold, hold,] hold, ~, ~, MS; ~, ~, 1671 1691 Kn. say,]
~ MS; ~; 1671 1691 Kn. Ile] I'll 1671 1691 Kn. life] Life
1691 Kn. minutes] ~, 1671; Minutes, 1691 Kn. waite] wait
1671 1691 Kn.
- 51 you] you, 1671 1691.
- 52 life,] ~ MS; ~! 1671 1691; Life! Kn. scorne] scorn 1671 1691 Kn.
words] ~; 1671 1691; Words: Kn. will] ~, Kn. mercy] ~, Kn.
- 53 her] ~; 1671 1691 Kn. tis] 'tis 1671 1691 Kn.
- 54 Ah: -] ~ - 1671 1691 Kn. (she shriekes)] skrieks. 1671; Shreikes.
1691; Shrieks Kn. whats] what's 1671; What's 1691 Kn. here]
~, 1671 1691 Kn. drawne.] drawn -
1671 1691; drawn! - Kn.
- 55 Bee] Be 1671 1691 Kn. afraide] afraid 1671 1691 Kn. Trim]
Frisk, 1671; Frisk; 1691; Friske; Kn. fellow] Fellow 1691 Kn.
- 56 here] ~, Kn. honour] Honour 1691 Kn.
- 57 honour,] ~? 1671; Honour? 1691 Kn. goeing] going 1671 1691 Kn.
Briskes] Brisk's 1671 1691; Briske's Kn. lodging,] ~ MS; Lodging,
1671 1691; Lodging: Kn. Ile] I'll 1671 1691 Kn. helpe] help
1671 1691 Kn.
- 59 noe meanes] no means. 1671 1691 Kn. deare] Dear 1671 1691 Kn.
Maddam] Madam 1671 1691 Kn. Trim] Friske, Kn. but kisse] kiss
but 1671 1691 Kn. faire] fair 1671 1691 Kn. hand] ~, 1671
1691; Hand, Kn.
- 60 Twenty] twenty 1671 Kn. Rascalls] Rascals 1671 1691 Kn.
afternoone] Afternoon - 1671 Kn; Afternoon. - 1691.
- 61-62 1671 1691 Kn OMIT.

- 61 me,] ~, MS.
63 Ah ... mee] 1671 1691 Kn OMIT. but] But 1671 1691 Kn.
64 honour] Honour 1691 Kn. waite on] wait upon 1671 1691 Kn.
by.] ~? 1671 1691 Kn.
65 then,] ~, MS; ~; Kn. bee att] be at 1671 1691 Kn. this Quarter]
a quarter 1671 1691 Kn.
66 hower,] ~, MS; hour, 1671 1691; Hour, Kn. I] and I 1671 1691 Kn.
freind] friend 1671; Friend 1691 Kn. mee] me 1671 1691 Kn.
67 What] ~, Kn. neere] ne'r 1671; never 1691 Kn. there.] ~?
1671 1691 Kn.
68 All in good time.] 1671 1691 Kn OMIT. Maddam] Madam, 1671 1691
Kn. fellow] Fellow 1671 1691 Kn. through] thorow 1671 1691;
thorough Kn.
69 body] Body 1671 1691 Kn. little] ~, 1671 1691 Kn. ile] I'll
1671 Kn; I'le 1691. faile] fail 1671 1691 Kn. waite] wait
1671 1691 Kn.
70 now] ~, 1691 Kn. of] off 1671 1691 Kn. honour] ~, 1671;
Honour, 1691; Honour; Kn. she'l] she'll 1671 1691 Kn.
71 us,] ~. 1671 1691 Kn. come, ... buisness] 1671 1691 Kn OMIT.
hast,] ~, MS.
72 1671 1691 Kn OMIT.
72.1 Hee runs att OLDPOX] Runs at Crazy. 1671 1691 Kn.
73 Helpe helpe] Help, help, 1671 1691 Kn. Brisk,] Briske. 1671 1691;
Briske! Kn. oh helpe] Oh help, 1671 1691 Kn. helpe] help 1671
1691; help, Kn.
73.1 1671 1691 Kn OMIT.
73.2 They fight] Fight 1671 1691 Kn. OLDPOX] Craz. 1671 1691 Kn.
DRYBOB] Dryb. 1671 Kn; Drib. 1691. Back] back. 1671 1691 Kn.
74 Ground] ground 1671 1691; ~, Kn. coxcomb,] ~, MS; Coxcomb, 1671
1691; Coxcomb; Kn. doe] do 1671 1691 Kn.
75 fight] Fight 1691. Mile.] mile. 1671; Mile? Kn.
75.1 Enter TRIM and BRISK] Enter Mr. Briske and Friske. 1671 1691 Kn.
76 They.] they? 1671 1691 Kn.
77 There,] ~, MS; ~; Kn. looke] look 1671 1691 Kn. em.] them -
1671 1691 Kn.
78 Hold hold,] hold ~, MS; ~, ~: 1671 1691 Kn. what] What 1671
1691. A] a 1671 1691 Kn. pox] Pox Kn. ayles] ails 1671
1691 Kn. you,] ~, MS; ~? 1671 1691 Kn. hold hold -] Hold,
~, 1671 1691; Hold, ~; Kn.
78.1 1671 1691 Kn OMIT.
79 You witts] you Wits 1671 1691 Kn. yourselves,] ~, MS; your selves;
1671 1691 Kn. soe] so 1671 1691 Kn. party] Party, 1671 1691 Kn.
80 neede] need 1671 1691 Kn. destrow] destroy 1671 1691 Kn. another]
~, MS; ~: 1671; ~; Kn. You] you 1671 1691 Kn.
81 feircely] fiercely 1671 1691; fiercely, Kn. Warrwick] Warwick
1671 1691 Kn. Colebrond] Colbrand 1671 1691 Kn.
82 Faith] ~, Kn. Brisk] Briske 1671 1691; Briske, Kn. thats]
that's 1671 1691 Kn. thought] Thought 1691 Kn. thine,] ~; Kn.
ha, ha, ha.] ha, ha. 1671 1691 Kn.
83 up] ~, 1671 1691 Kn. shame,] ~, MS. up] ~, 1671 1691; ~; Kn.
Pilades] Pylades Kn. Orestes,] ~, MS; Orestes. Kn.
what] What 1691 Kn.
84 Quarrell.] ~, MS; quarrel? 1671 1691; Quarrel? Kn. doe] do 1671
1691 Kn. points] Points Kn. honour,] ~, MS; ~. 1671;
Honour. 1691 Kn.
85 let] Let 1671 1691 Kn. heare] hear, 1671 1691 Kn. it.] ~?
1671 1691 Kn.
86 Hee] He 1671 1691 Kn. insolence] Insolence Kn. name] Name
1671 Kn. sonne] Son 1671 1691 Kn.
87 A] a 1671 1691 Kn.

- 88 protest and vow] Protest ~ Vow, Kn. hee] he 1671 1691 Kn.
 Ingenious] ignominious 1671 1691 Kn. Appellation] appellation
 1671 1691. A Dogg] a Dog, 1671 1691 Kn.
- 89 damnd]. damn'd 1671 Kn; Damn'd 1691. Philosopher] Phylosopher
 1671.
- 90 Why] ~, Kn. looke you] look ~, 1671 1691 Kn. mistake]
 Mistake Kn. already,] ~ : 1671 1691 Kn. why] Why 1671; Why,
 1691 Kn. called sonn of A whore] call'd Son of a Whore 1671 1691 Kn.
- 91 last night att Chatolin] at Chatolins last night, 1671 1691; at
 Chatolin's last Night, Kn. doe] do 1671 1691 Kn. did.] ~ ?
 1671 1691 Kn.
- 92 In ... nose] According to the Laws of honour I make no question 1671;
 According to the Laws of Honour I make no question 1691; According
 to the Laws of Honour, I make no question Kn.
- 93 Pshaw] P'shaw, 1671 1691 Kn. these] those 1671 1691 Kn. noe]
 no 1671 1691 Kn. then A] than a 1671 1691 Kn.
- 94-97 1671 1691 Kn OMIT.
- 98 Pish] ~, 1671 1691 Kn. out] ~, 1671 1691 Kn. out,] ~ ! 1671
 1691 Kn. Lord,] Lord, Lord, 1671 1691; Lord, Lord! Kn. to]
 To 1671 1691. fault] Fault Kn. mens] Mens 1691; Men's Kn.
 Education.] ~ MS.
- 99 Ile] I'll 1671 1691 Kn. you,] ~ MS; ~ - 1671 1691 Kn. hee
 called] he call'd 1671 1691 Kn. son] Son 1671 1691 Kn. whore]
 Whore, 1671 1691 Kn. een] ev'n 1671 1691; e'en Kn. tooke] took
 1671 1691 Kn. roundly] ~, 1671 1691 Kn.
- 100 flatt] flat 1671 1691 Kn. plaine] plain 1671 1691 Kn. scorned]
 scorn'd 1671 1691 Kn. words.] ~, MS; Words. Kn. meanes] means 1671 1691 Kn.
- 101 Roade,] ~ MS; Road; 1671 1691 Kn. sot] Sot 1671 1691 Kn.
 reply] ~, 1671 1691 Kn. tooke] took 1671 1691 Kn.
- 102 way] Way Kn. of affronting] affronting 1691. him ha ha.] him.
 1671 1691 Kn.
- 103 fellow] Fellow Kn. noe] no 1671 1691 Kn. then] than 1671 1691
 Kn. Coxcombe] Coxcomb 1671 1691 Kn.
- 104 son] Son 1671 1691 Kn. A Squirrell] a Squirrel, 1671 1691 Kn.
 pretty] Prétty Kn. Exotick] exotick 1671 1691.
- 105 Ay] ~, 1671 1691 Kn. not,] ~ MS; ~ ? Kn. knew] ~, Kn.
 heart] Heart Kn. affront] ~, 1671 1691; Affront; Kn.
- 106 honnour] honour 1671; Honour Kn. incensed] incens'd 1671 1691 Kn.
 soe] so 1671 1691 Kn. Devilishly] devillishly, 1671; divelishly,
 1691; devilishly, Kn. that] ~, Kn. ha, ha,] ha, ha, ha -
 1671 1691 Kn. hee] he 1671 1691 Kn.
- 107 substantiall] substantial 1671 1691 Kn. kicks] Kicks, Kn.
 A] a 1671 1691 Kn. man] Man Kn. A] a 1671 1691 Kn. Summers]
 Summer's Kn.
- 108 day] ~, 1671 1691; Day; Kn.
- 109-111 1671 1691 Kn OMIT.
- 112 honour,] ~ MS; 1671 1691 Kn OMIT. but] But 1671 1691 Kn. kicks]
 ~, 1671; Kicks, 1691 Kn. ha.] ha? 1671 1691 Kn.
- 113 Why faith] ~, 'faith, Kn. hee kickt mee] he kick'd me, 1671 1691
 Kn. smartly] ~, 1671 1691 Kn. ill bred sotts] ill-bred Sots
 1671 1691 Kn.
- 114 heart] ~, 1671 1691; Heart; Kn. me] ~, Kn.
- 115 fellow] Fellow, Kn. Cryes] cries 1671 1691 Kn. Tinderboxes]
 Tinder-Boxes 1671; Tinder-boxes 1691 Kn. Mousetrapps] Mouse-Trapps;
 1671; Mouse-traps; 1691; Mouse-traps: Kn. sung] Sung 1691 Kn.
 A] a 1671 1691 Kn.
- 116 Grabens] Berkenshawes 1671 1691; Berkenshawe's Kn. D sol] D'sol,
 1671 1691 Kn. re] ~, 1671 1691; ~; Kn. fa, la, la.] fa, la,
 la, la. 1671 1691 Kn.

- 117 Gayland,] ~ ^ MS 1671. Ben: bucker] Ben. Buker, 1671. 1691 Kn.
Taffaletta] Taffaletta, 1671; Daffaletta, 1691 Kn. Judiciously
managed] judiciously manag'd 1671 1691 Kn.
- 118 Att] At 1671 1691 Kn. hee] he 1671 1691 Kn. amased] amaz'd,
1671 1691 Kn. A] a 1671 1691 Kn. storke] Stoick, 1671 1691;
Stoick; Kn. sung] Sung 1691 Kn. on] ~, 1671 1691 Kn. fa
la la la,] ~ ~, ~, ~, 1671; ~, ~, ~, ~, 1691; ~, ~, ~, ~; Kn.
- 119 which] ~, Kn. way] Way, Kn. Excellent] excellent 1671 1691 Kn.
Corant] ~, 1671 1691; ~; Kn. heare] hear't, 1671 1691; hear't;
Kn. fa la] fa la, la 1671 1691; fa, la, la Kn. Ehow] Ehow 1671/1691 Kn.
- 120 mellow] merry 1671 1691 Kn. lussious] luscious 1671 1691 Kn.
- 121-122 1671 1691 Kn REPLACE BY: But come, my dear friends, [Friends; Kn]
embrace, embrace.
- 123 Sir] ~, 1671 1691 Kn. favour] ~, 1671 1691; Favour, Kn. doe
noe] do no 1671 1691 Kn. him] ~, 1671 1691 Kn. then I doe]
than I do 1671 1691 Kn.
- 124 opperatour's] Operators 1671 1691 Kn.
- 125 you] ~, 1671 1691 Kn. noe] no 1671 1691 Kn. then] than 1671
1691 Kn. widemouth] wide-mouth'd 1671 1691 Kn.
- 126 Rogues] ~, Kn. Cry] cry 1671 1691 Kn. Spratts] ~, 1671;
Sprats, 1691; Sprats; Kn. think] ~, Kn. way] ~, 1691 Kn.
an other-guesse] another guess 1671; another-guess 1691 Kn.
thought] Thought 1691 Kn.
- 127 then] than 1671 1691 Kn. yours] ~, 1671 1691; ~; Kn.
- 128 Come] ~, 1671 1691 Kn. Honour] honour 1671. Embrace] embrace,
1671 1691; embrace; Kn.
- 129 Mistresse] Mistriss, 1671 1691; Mistress, Kn. wee'l] we'll 1671
1691 Kn. Fiddles] Fidles 1691. dance] Dance 1691 Kn.
- 130 May] ~, 1671 1691 Kn. bee] be 1671 1691 Kn. Case] ~, 1691 Kn.
submitt] submit 1671 1691 Kn.
- 131 I,] ~ ^ MS; ~? Kn. noe] no 1671 1691 Kn. bee] be 1691 Kn.
to] too 1671 1691 Kn. kindnesse] kindness 1671 1691 Kn.
- 132 Servant] ~, 1671 1691 Kn. Drybob] Dribob 1691.
- 133 Servant] ~, Kn.
- 134 Soe] So 1671 1691; So, Kn. come] ~, 1671 1691 Kn. letts goe]
let's go 1671 1691 Kn. Mistresse,] ~ ^ MS; Mistriss, 1671 1691;
Mistress, Kn. fa la la la] ~ ~, ~, ~ 1671 1691; ~, ~, ~, ~
Kn.
- 135 A Lucky] a lucky 1671 1691 Kn. Rancounter.] r'ancounter. 1671;
rancounter - 1691; Rencounter. Kn.
- 135.2-158.1 1671 1691 Kn REPLACE BY:

Enter Bridget and Sneake [Sneak 1691 Kn] .

Bridg. Good Mr. Sneake, you will overset me with Learning,
you smell so strong of the University.

Sneak. Truly [, Kn] Mrs. Bridget, by the interposition
[Interposition Kn] of an Opacous distance between those Luminaries
[, Kn] your Eyes [, Kn] and my self, I have suffer'd a
Deliquium, viz. an Eclipse.

Bridg. You have not, [, Kn] I deny your Major.

Sneak. I could delucidate [deilucidate Kn] this by way of
illustration [Illustration Kn] , but I confess Metaphors
[, 1691] are not argumentive [argumentative Kn] ; but your
Eyes [, 1691 Kn] I say [, 1691 Kn] are like the Birds in the
Hyrcinian Groves, which [, Kn] by the refulgency of their Wings
[, Kn] did guid [guide 1691 Kn] the wandring Traveller, and
enlighten the most Opacous tenebrosity.

Bridg. So much for this time, [; Kn] yonder comes a stranger
[Stranger Kn], we will retire.

Sneak. I am your Servant in any thing within the Sphere of my
Activity.

Enter Sir Richard Loveyouth in disguise.

Bridg. Who's this - [? - Kn] Ex.

Sneak. You shall have conference [Conference 1691 Kn] with
her, [; Kn] I will cause her to approach incontinently.

Sir Rich. What Coxcomb have we got here? well [Well, 1691 Kn]
this disguise [Disguise Kn] and my long absence [Absence Kn]
will secure me from my Wives [Wife's Kn] knowledge, [Knowledge;
Kn] I am resolv'd to try her farther. 'Tis possible that imper-
tinance [Impertinence Kn], that vanity [Vanity Kn] and froward-
ness [Frowardness Kn], that made me leave her, by this time may
have forsaken her - Here she comes. [, 1691; ; Kn] I'll observe
her.

Enter La. Loveyouth.

Madam, Are [are Kn] you my Lady Loveyouth. [? 1691 Kn]

La. Love. I am, [; Kn] would [Would 1691] you have any thing
with me?

Sir Rich. I am the unhappy Messenger of ill news [News Kn] to
your Ladyship.

La. Love. Ill news [News Kn] ? What can that be?

Sir Rich. Your Husband, Sir Richard Loveyouth. [- Kn]

La. Love. My Husband! What of him? I hope he is not living yet.

Sir Rich. Madam, He [he 1691 Kn] is dead.

La. Love. Dead! and [And 1691] how dy'd he?

Sir Rich. He was kill'd in Candia [, 1691 Kn] in that fatal Sally
made by the French upon the Turks.

La. Love. Art thou sure of it?

Sir Rich. This is very fine. [Aside.

Madam, I brought off his body [Body 1691 Kn], having then the
honour [Honour 1691 Kn] to be his Servant, [; Kn] and [, Kn]
to confirm what I say, behold this Ring of his.

La. Love. It is so; but I will not afflict my self farther, [; Kn]
we must all die [dye Kn]; the grief [Grief, Kn] that was due
to his memory [Memory Kn], I [, Kn] believing him dead, have
paid already.

Sir Rich. A very short liv'd [short-liv'd Kn] grief [Grief Kn]
[, 1691 Kn] I thank her for't. Ha! I have a way to make discoveries
[Discoveries Kn] of her, that may be cause of a Divorce, [; ;
1691 Kn] which Heaven send me. Madam, the death [Death Kn]
of my Master has put me out of employment, and if your Ladyship
has any vacant place [Place Kn], I beg to serve you. [, 1691;
; Kn] I will do it faithfully.

La. Love. You speak very seasonably; for my Gentleman - Usher
[Gentleman-usher 1691] dy'd last week for love of my Shoemakers
[Shoomakers 1691 Shoemaker's Kn] Daughter, [; Kn] you shall
succeed him.

Sir Rich. A worthy Employment - [Aside.

Madam, I humbly thank [Thank 1691] you.

La. Love. Much good may it do you, [; Kn] and [, Kn] as a
beginning of your service [Service 1691 Kn], pray go into the
next room [Room Kn], and desire Mr. Raymund, a handsom
[handsome Kn] worthy Gentleman, that waits there, [^, 1691] to
come to me.

Sir Rich. I will [, Kn] Madam - A very good beginning -
 [Aside.]

Enter Raymund and Sir Richard.

La. Love. Now [, Kn] Mr. Raymund [, Kn] I am assur'd of
 my Husbands [Husband's 1691 Kn] death [Death Kn] .

Raym. How [, Kn] Madam?

La. Love. This honest fellow [Fellow Kn] , [1691] whom I have
 entertain'd into my service [Service 1691 Kn] , saw him dead.

Pray tell him you [, Kn] Sir.

Sir Rich. O Devil! what's [What's 1691 Kn] this? - [Aside.]

'Tis too true [, Kn] Sir.

- 140.1 LADY LOVEYOUTH,] La. Lov MS.
 144 ruined,] ~ MS.
 145 him,] ~ MS.
 147 Danger,] ~ MS.
 148 other,] ~ MS. then,] ~ MS.
 156 soe,] ~ MS. know,] ~ MS.
 157 Reward,] ~ MS.
 158 death,] ~ MS.
 159 Now Mr Raymund] ~ ~ Raymond MS; And now Sir, 1671 1691; And now,
 Sir, Kn. liberty] Liberty Kn. you] ~ , 1691 Kn. noe]
 no 1671 1691 Kn.
 160 doe my selfe the Injury to be refractory] be refractory 1671 1691
 Kn. honorable] honourable 1671 1691 Kn.
 161-171 1671 1691 Kn OMIT.
 166 goodnesse,] ~ MS.
 171.1 Enter FRAYLETY] Enter Bridget with a Letter. 1671 1691 Kn.
 172 Here's] Sir, Here's 1671 1691 Kn. you Sir] you 1671 1691;
 you, Kn. A Porter] a ~; 1671 1691 Kn. who is gone and
 sayes] who said 1671; who said, 1691 Kn.
 173 requires noe Answer] requir'd no answer and is gone 1671;
 requir'd no Answer, and is gone 1691 Kn.
 174 me,] ~ MS; ~! Kn. bee,] be? 1671 1691 Kn.
 175 Neice,] Niece? 1671 1691 Kn.
 176 Chamber Maddam] ~ , Madam 1671 1691 Kn.
 177 Our Privacy] Mr. Raymund and my self; 1671 1691; Mr. Raymund
 and my self, Kn. pray tell tell 1671 1691 Kn. wee we
 1671 1691 Kn.
 178 buisy] busie 1671 1691 Kn.
 179 will] ~ , Kn. Maddam] Madam 1671 1691 Kn.
 180 And] ~ , Kn. doe] do 1671 1691 Kn. heare,] hear? 1671 1691;
 hear? - Kn.
 181 beleive] believe 1671 1691 Kn. Sences,] Senses? 1671 1691 Kn.
 182 bee Sensible] be sensible 1671 1691 Kn. Honour] honour 1671.
 doe mee] do me 1671 1691 Kn.
 183 Kindnesse] kindness to me, 1671 1691; Kindness to me; Kn. and]
 and, Kn. paper] Paper 1671 1691 Kn. blush for me] blush, 1671
 1691 Kn.
 184 (what] what 1671 1691 Kn. noething] nothing 1671 1691 Kn.
 restraint] Restraint Kn. to)] to;
 185 is] is, 1671 1691 Kn. person] Person 1691 Kn. Passion]
 passion 1671. esteemed] esteem'd 1671 1691 Kn.
 187 bearer] Bearer 1671 1691 Kn.
 188 Oh ... selfe] Ah my dear Theodosia. 1671 1691; Ah my dear
Theodosia! Kn. Theodosia,] ~ MS.
 189-192 1671 1691 Kn OMIT.
 189 that,] ~ MS.
 190 Maddam,] ~ MS.
 191 it,] ~ MS.
 192.1 THEODOSIA] Theadusia MS.

- 193 1671 1691 Kn OMIT.
- 194 now] ~, Kn. Minx,] ~ MS; Minx? 1671 1691 Kn. what]
 What 1671 1691 Kn. sauceily] saucily 1671 1691; sawcily 1691.
- 195 Raymund] Raymond MS. my selfe.] me? 1671 1691 Kn.
- 196 certaine Curiosity I have] certain curiosity 1671 1691; certain
 Curiosity Kn. doeing] doing 1671 1691 Kn. mee] me 1671 1691
 Kn.
- 197 Tis] 'Tis 1671 1691 Kn. well] ~; 1671 1691 Kn. him,] ~ MS;
 ~. 1671 1691 Kn. you] You 1671 1691 Kn.
- 198 Unckle,] ~ MS; Uncle: 1671 Kn; Unkle: 1691. meane] mean 1671
 1691 Kn. time] ~, Kn. gett] get 1671 1691 Kn.
- 199 Jealousy.] Jealousie. 1671 1691; Jealousie! [Aside..
- 199.1-202 1671 1691 Kn OMIT.
- 203 Maddam] Madam, 1671 1691 Kn. to] too 1671 1691 Kn.
- 204 letter] Letter 1671 1691 Kn.
- 205 Take care] Pray take care, 1671 1691; Pray take care; Kn.
 wee] we 1671 1691 Kn. watched,] ~ MS; spy'd; 1671 1691;
 spy 'd: Kn. pray talke] talk 1671 1691 Kn. Fraylety,] ~ MS;
 Bridget, 1671 1691 Kn. I have Intrusted her] I am assur'd of
 her faith to me 1671; I am assur'd of her Faith to me 1691 Kn.
- 207-221 1671 1691 Kn OMIT.
- 208 Maddam,] ~ MS.
- 212 Maddam,] ~ MS.
- 214 silver,] ~ MS.
- 215 Maddam,] ~ MS. Teeth,] ~ MS.
- 222 Goodlack Neice] Good lack! Niece, 1671 1691 Kn. may speake]
 might have spoken 1671 1691 Kn. allow'd] lowd, 1671; loud,
 1691 Kn. what you have to say] 1671 1691 Kn OMIT.
- 223 say,] ~ MS. will trust mee,] would have trusted me; 1671 1691
 Kn. but -] but pray get you to your Chamber. 1671 1691 Kn.
- 223.1-225 1671 1691 Kn OMIT.
- 226 (aside)] 1671 1691 Kn OMIT. Well Aunt] ~, ~, Kn. bee]
 be 1671 1691 Kn.
- 226.1 Exit THEODOSIA] Theadosia MS; Ex. 1671 1691 Kn.
- 227-241 1671 1691 Kn REPLACE BY: La. Lov. Hark you Robin. [Whispers
 Sir Rich.
- 232 then,] ~ MS.
- 234 pimples,] ~ MS.
- 242 Mrs Fraylety ... intrusted you] Mrs. Bridget, since Theodosia
 has intrusted you, you must not refuse 1671 1691 Kn. Theodosia]
 Theadosia MS.
- 243 night] Night 1671 1691 Kn.
- 244 Sir ... discover it] I shall be glad to serve you, but my Lady
 will discover it 1671 1691 Kn.
- 246 Lett ... her] Let me alone to manage that; I'll dispose of her
 that she shall never know of it. 1671 1691 Kn.
- 247-262 1671 1691 Kn OMIT.
- 249 like,] ~ MS.
- 251 grease,] ~ MS.
- 253 you,] ~ MS.
- 254 spoyled,] ~ MS.
- 255 Maddam,] ~ MS.
- 257 flame,] ~ MS.
- 263 Raymund] Raymund, Kn. begg] beg 1671 1691 Kn. pardon for
 makeing you waite] pardon; 1671 1691; Pardon; Kn.
- 264 but] ~, Kn. please] ~, Kn. att] at 1671 1691 Kn.
 wee] we 1671 1691 Kn. withdraw] with-draw 1671.
- 265 Ile waite] I'll wait 1671 1691 Kn. Ladieshipp] Ladyship 1671

- 1691 Kn.
- 265.1 BRISK] Briske MS.
- 266 Maddam] Madam! 1671 1691 Kn. Ladieshipps] Ladyships 1671 1691; Ladyship's Kn.
- 267 Gentlemen] ~, Kn.
- 268 Niece.] ~? 1671 1691 Kn.
- 269 Ile] I'll 1671 1691 Kn. you.] ~ - 1671 1691 Kn.
- 269.1 RAYMUND] Raymond MS.
- 270 Now] ~, 1671 1691 Kn. Mistresse] Mistriss 1671 1691; Mistress Kn.
- 271 Jeast] jest 1671; Jest 1691; Jest, Kn. I faith,] i~, 1671; i'~, 1691 Kn. Oldpox] Crazy; 1671 1691 Kn. Mistresse.] Mistriss. 1671 1691; Mistress! Kn.
- 272 men] Men 1691 Kn. noe] no 1671 1691 Kn. better.] ~? 1671 1691; ~! Kn.
- 273 walks aboute] walks about 1671 1691 Kn. Perreuke] Peruke 1671 1691 Kn. Fa] ~, 1671 1691 Kn. la,] ~; Kn. Excellent] excellent 1671 Kn; exellent 1691. Corant] ~; 1671 1691; ~: Kn.
- 274 really -] ~, 1671 1691 Kn. Graben is ... la, la.] I must confess Grabu is a very pretty hopeful man, but Berkenshaw is a rare fellow, give him his due, fa la, la, for he can teach men to compose, that are deaf, dumb, and blind. 1671; I must confess Grabu is a very pretty hopeful Man, but Berkenshaw is a rare fellow, give him his due, fa, la, la, for he can teach Men to compose, that are deaf, dumb, and blind. 1691; I must confess Grabu is a very pretty hopeful Man; but Berkenshaw is a rare Fellow, give him his due; fa, la, la; for he can teach Men to compose, that are deaf, dumb and blind. Kn.
- 275 A good pretty Apish] a~,~, apish, 1671 1691 Kn. fellow,] ~, MS; ~; 1671; Fellow; 1691 Kn.
- 276 Barber Surgeon] ~~, 1671; Barber-Surgeon, 1691 Kn. hee] he 1671 1691 Kn. beene] been 1671 1691 Kn. time,] ~: 1671 1691 Kn. but] But Kn.
- 277 extreamely] extreamly, 1671 Kn; extremely, 1691. hee'l bee] he will be 1671 1691 Kn. bob'd.] ~? 1671 1691; bobb'd. Kn.
- 278 Yes Yes hee] ~, yes, he 1671 1691 Kn. bee] be 1671 1691 Kn. bob'd,] ~; 1671 1691; bobb'd: Kn. men] Men 1691 Kn. bee soe] be so 1671 1691 Kn. mistaken.] ~! Kn.
- 279 Ay] ~, 1671 1691 Kn. Consience] Conscience 1671 1691 Kn. Soule] Soul 1671; Soul, 1691 Kn. palate] Palat 1671; Palate 1691 Kn. Judgment] Judgement 1671 1691 Kn. downe,] down; 1671 1691 Kn.
- 280 And] and 1671 1691 Kn. dost] do'st 1671. Metaphor] ~, 1691 Kn. Catachresis.] Catachresis? 1671 1691 Kn.
- 281 Admirable] admirably 1671 1691 Kn.
- 283 Coxcombes] Coxcombs 1671 1691 Kn. discourse] ~, 1671 1691; Discourse, Kn. ile privately goe] I'll privately go 1671 1691 Kn.
- 284 Mistresse,] Mistriss - 1671 1691; Mistress - Kn.
- 284.1 Exit OLDPOX] MS OMITTS: Ex. Craz. 1671 1691 Kn.
- 285 Perewigg,] ~, MS; Perriwig, 1671; Periwig, 1691; Peruke, Kn. noe flax] no Flax 1671 1691 Kn. world] World 1691 Kn. bee whiter,] ~ ~, MS; be whiter; 1671 1691 Kn.
- 286 appeares] appears 1671 1691 Kn. Collour'd] Colour'd 1671; colour'd 1691 Kn. Hanging] ~, 1671 1691; ~! Kn. lett] let 1671 1691 Kn. you] ~, Kn.
- 287 faire perewigg] fair Peruke 1671 1691 Kn. A] a 1671 1691 Kn. greene] Green 1671 1691; green Kn. darke Collour'd] Dark colour'd 1671; dark colour'd 1691; dark-colour'd Kn.

- 288 hanging or Curtaine] Hanging ~ Curtain, 1671 1691 Kn. bee] be
1671 1691 Kn. Roome,] Room. 1671 1691 Kn. oh,] Oh 1671
1691; Oh! Kn. itt] it 1671 1691 Kn. of admirably] off
admirably. 1671 1691 Kn.
- 290 Metaphysicall] Metaphysical^{Kn} 1671 1691 Kn. Notion.] ~! Kn.
291 then bee] be 1671 1691 Kn. sure] ~, Kn. eybrowes bee]
Eye-brows be 1671 1691 Kn. black] ~, 1671 Kn; ~; 1691.
em soundly,] 'em ~; 1671 1691 Kn.
- 292 Ah,] ah 1671 1691; ah! Kn. black] Black 1671 1691. Eyebrow]
Eye-brow 1671 1691 Kn. Fashionable Eyebrowes,] fashionable
Eye-brow. 1671 1691 Kn.
- 293 weare Eyebrowes] wear Eye-brows 1671 1691 Kn. fasshion]
Fashion 1671 Kn; fashion 1691.
- 294 Soule] Soul 1671 1691 Kn. Philosiphicall] Phylosophical 1671;
Philosophical 1691 Kn. experiment.] Invention. 1671 1691;
Invention! Kn.
- 295 Thoult] Thou'lt 1671 Kn; Thoul't 1691. scarce] scare MS.
beleivet,] believe it, 1671 1691; believe it; Kn. honnour]
honour, 1671; Honour, 1691; Honour Kn.
- 296 in one day] one day 1671 1691; one Day Kn. att] at 1671 1691
Kn. Kings] King's 1691 Kn. Playhouse] Play-house, 1671
1691 Kn. A] a 1671 1691 Kn. condition] Condition Kn.
att] at 1671 1691 Kn.
- 297 time] ~, 1671 1691; Time, Kn. Perewigg] Perywig 1671;
Periwig 1691; Perule Kn.
- 298 soe cruell.] so cruel? 1671 1691 Kn.
- 299 Alas] ~! 1671 1691 Kn. if] If Kn. minde] mind 1671 1691
Kn. mee] me, 1671 1691 Kn.
- 300 indeede] indeed 1671 1691 Kn.
- 301 plena;] plena! 1671 1691 Kn. Issue] issue 1671 1691.
Fishmonger] ~, 1671 1691 Kn.
- 302 himselfe] himself 1671 1691 Kn.
- 303 severall suites] several Suits 1671 1691 Kn. Yeare] year 1671;
year, 1691; Year, Kn. woon mee] won me 1671 1691 Kn. ingenious]
~, 1671 1691 Kn.
- 304 quickspirited] quick-spirited, 1671 1691; ~, Kn. Ladies] ~ ,
1691 Kn.
- 305 walls] Walls 1671 1691 Kn. Europe,] ~ MS; Europe. 1671 1691
Kn. And you] You 1671 1691 Kn. know] ~, Kn. doe vallue]
do value 1671 1691 Kn. selfe] self 1671 1691 Kn. Cloathes]
Clothes 1671; Cloaths, 1691; Cloaths Kn.
- 306 Judicious weareing] judicious wearing of 'em 1671 1691 Kn.
- 307 Nay] Nay certainly 1671; Nay, certainly 1691 Kn. compleate]
compleat 1671 1691 Kn. Polite] polite 1671 Kn. Gentleman]
~, Kn. oppinion] opinion 1671 1691; Opinion Kn.
- 308 att] at 1671 1691 Kn. my selfe] your self 1671 1691 Kn.
- 309 Noe noe] No, no; 1671 1691 Kn. ile] I'll 1671 1691 Kn. thee]
~; Kn. honnest] honest 1671 1691 Kn. acquaintance] ~ ,
1671; acquaintance, 1691; Acquaintance,
- 310 imitateing] imitating 1671 1691 Kn. suites] Suits, 1671 1691 Kn.
gott him] got himself 1671 1691 Kn. widdow] Widdow 1671; Widow
1691 Kn. Yeare] year 1671 1691; Year, Kn. penny] Peny 1671;
Penny 1691 Kn.
- 310.1 THEODOSIA] Theadosia MS.
- 311 Pray] ~, Kn. Maddam] Madam, 1671 1691 Kn. you] ~, 1671
1691; ~; Kn. selfe] self 1671 1691 Kn. trouble] Trouble
1671 1691 Kn.
- 312 Puppies] ~, 1671 1691 Kn. Enjoy ourselves] enjoy our selves
1671 1691 Kn.

- 313 Soe] Sir, 1671 1691 Kn. Aunt,] ~, MS; ~; Kn. tis] 'tis.
1671 1691 Kn. inclination] Inclination 1671 1691 Kn.
- 314 sweete Society] sweet ~, 1671 1691 Kn.
- 315 Ah] ~, 1671 1691; ~! Kn. Queene] Queen 1671 1691 Kn.
Regent] ~, 1671 1691; ~! Kn. Hemme] hem 1671 1691; Hem Kn.
- 316 cann't] cannot 1671 1691; cannot, Kn. A] a 1671 1691 Kn.
Blush] blush, 1671 1691; ~, Kn. humility] Humility Kn.
adresse] address 1671; Address 1691 Kn.
- 317 see Oldpox] ~, Crazy, Kn. shee'l] she'll 1671 1691 Kn.
him] ~, 1671 1691; ~; Kn. son] Son 1671 1691 Kn. *thou] thou 1671 1691 Kn.*
- 318 Bum bayly] Bum-Bayly 1671; Bum-Baily 1691; Bum-Bailiff, Kn.
shee] she 1671 1691 Kn. Exuberant] exuberant 1671 1691 Kn.
Luxurious] luxurious 1671 Kn; luxureous 1691. Expressions]
expressions 1671 1691; ~, Kn.
- 319 entered] enter'd 1671 1691 Kn. Concave] concave 1671. Eare]
Ear 1671 1691 Kn.
- 320 foole] Fool 1671 1691 Kn. Drybob] Drybob, 1691. noe] no
1671 1691 Kn. understanding] Understanding Kn. then] *them MS; than*
1671 1691 Kn. gander] Gander 1671 1691 Kn.
- 321 Coate] Coat 1671 1691 Kn. Family] ~, 1671 1691 Kn. Asse
rampant] Ass Rampant, 1671 1691 Kn. Auntient] ancient 1671
1691 Kn.
- 322 honorable] honourable 1671 1691 Kn. one] ~, 1671 1691 Kn.
life] Life 1691 Kn. banner] Banner 1671 1691 Kn.
- 323 Beauty,] ~; 1671 1691 Kn. And] and 1671 1691 Kn. soe] so
1671 1691 Kn. would -] ~, 1671 1691. oh] ~! Kn. Tis
Incomperabley Incomprehensible.] 'tis incomparable, 'tis incom-
prehensible. - 1671 1691 Kn.
- 325 Grand fathers] Grandfather's 1671 1691 Kn. Spurr leather] Spur-
leather, 1671 1691; Spur-Leather, Kn. dayes] days 1671 1691;
Days Kn.
- 326 worne] worn 1671 1691 Kn. honourable] Honourable 1691.
persons] Persons, 1671 1691 Kn. oblige] oblige 1671 1691 Kn.
soe imoderately -] so immoderately: 1671 1691 Kn. oh] That oh -
1671 1691; That, oh - Kn. tis admirably inexpressible.] 'tis
admirable, 'tis inexpressible! 1671 1691 Kn.
- 328 fellow.] ~! 1671 1691; Fellow! Kn.
- 329 Come Maddam] ~, Madam, 1671 1691 Kn. frolick] ~, 1671 1691 Kn.
Galliard] ~, 1671 1691 Kn. Extraordinary] extraordinary 1671
1691 Kn. briske] brisk, 1671 1691; Brisk; Kn. fa, la, la,
la, la,] fa, la, la, la. 1671 1691 Kn.
- 331 Sir] ~, 1671 1691 Kn. lines] Lines Kn. face] ~, 1671;
Face, 1691 Kn. provoked] provok'd 1671 1691 Kn.
- 332 mirth,] ~, MS; Mirth, 1691; Mirth; Kn. fa, la, la, la, la.]
fa, la, la, la. 1671 1691 Kn.
- 333 Looke] Look 1671 1691 Kn. there] ~, Kn. Oldpox] Crazy,
1671 1691; Crazy; Kn. looke yee.] look ye - 1671 1691 Kn.
- 334 Madam] ~, 1671 1691 Kn. soe] so 1671 1691 Kn. fellows]
fellows, 1671; Fellows, 1691 Kn.
- 335 flame] Flame 1671 1691 Kn. within] ~, 1671 1691 Kn. soe
Torments] so torments 1671 1691 Kn. mee -] me. 1671 1691;
me - Kn.
- 336 A pox] Pox 1671 1691 Kn. on't] ~, 1691 Kn.
- 337 then] ~, 1671 1691; ~? Kn. lawfull] lawful; 1671 1691 Kn.
tis] 'tis 1671 1691 Kn. Shifting] shifting 1671 1691 Kn.
age] Age 1691 Kn. witt] wit, 1671; Wit, 1691 Kn. body] Body
Kn.
- 338 lyes] lies 1671 1691 Kn.

- 339 Madam] ~, 1671 1691 Kn. you] ~, 1671 1691 Kn. mist] miss'd 1671 1691 Kn. night] Night Kn. Courte.] the Park? 1671 1691 Kn.
- 340 night.] Night? 1671 1691 Kn.
- 341 Madam] ~, 1671 1691 Kn. did] ~; 1671 1691; ~: Kn. for] For 1691 Kn. pranced] pranc'd 1671 1691 Kn. window] Window 1671 1691 Kn. Roan Nagg] Roan-Nag, 1671; ~ Nag, 1691 Kn.
- 342 honour] Honour 1691 Kn. Love,] ~ MS; ~, - 1671 1691; ~ - Kn. did] Did 1671 1691 Kn. me] ~, Kn. Madam.] ~? 1671 1691 Kn.
- 343 Oh] O 1671 1691; O, Kn. Sir] ~, 1671 1691 Kn. mett] met 1671 1691 Kn. Carreere,] ~ MS; Career, 1671 1691; Career; Kn. token] Token 1691 Kn.
- 344 Muscatoone] Muskatoon 1671 1691 Kn. Pistolls] Pistols 1671 1691 Kn.
- 345 soe] so 1671 1691; so, Kn. Madam] ~, 1671 1691; ~; Kn. man] Man 1691 Kn. carried] carry'd 1671 1691 Kn. Scrued Gun] skrew'd ~, 1671 Kn; Skrew'd ~, 1691. att Bruxells] at Brussels; 1671 1691 Kn.
- 346 alwaies] always 1671 1691 Kn. doe] do 1671 1691 Kn. things,] ~ 1671 1691; Things, Kn. Cavalier] Cavalier; 1671 1691; Cavalier: Kn. but] ~, Kn. Equipied] equipped, 1671; equipp'd 1691 Kn.
- 347 Ayre] Air 1671 1691 Kn. Parke] Park 1671 1691 Kn. gad immediatly] immediately 1671 1691 Kn.
- 348 persons]. Persons 1671 1691 Kn. aboute mee] about me, 1671 1691 Kn. incomparably] incomparably 1671/1691 Kn.
- 349 pleased] pleas'd 1671 1691 Kn. fashion] ~; 1671; Fashion; 1691 Kn. soe] so 1671 1691 Kn. resolv'd] resolv'd 1671 1691; resolv'd, Kn. time] Time, Kn. goe] go 1671 1691 Kn.
- 350 Back brest] ~, Breast, 1671 1691 Kn. headpeice] Head-Piece 1671; Headpiece 1691 Kn.
- 351 acutely] accutely 1671. imagined] imagin'd 1671 1691 Kn.
- 352-372 1671 1691 Kn OMIT. 370 Smell] Sneell MS.
- 373 Hearke,] But hark you, 1671 1691; But hark you, Kn. Madam] ~, 1671 1691 Kn. Fiddles] Fiddles: 1671 1691 Kn. em] 'em, 1671 1691 Kn.
- 374 honour] Honour 1691 Kn. dance] Dance 1691. you,] ~ MS; ~; 1671 1691 Kn. bee] be 1671 1691 Kn. manner] Manner Kn.
- 376 wee] we 1671 1691 Kn. woemen] Women 1671 1691 Kn.
- 377 Ile] I'll 1671 1691 Kn. that] that, Madam, 1671 Kn; that, Nadam, 1691. immediatly] immediately 1671 1691 Kn.
- 378 Prethee] Pr'ythee Kn. doe] do, 1671 1691; do; Kn. hast] haste 1671 1691; haste, Kn.
- 379 bee revenged] be reveng'd 1671 1691 Kn. these two Coxcombs] Briske, 1671 1691 Kn. bringe their owne Strumpets hither.] bring his own Strumpet hither. - 1671 1691 Kn.
- 381-387 1671 1691 Kn OMIT.
- 387.1 RAYMUND] Raymond MS.
- 388 me] ~, Kn. Evening] ~, Kn. conferrance] Conference 1671 1691 Kn.
- 390 keepe] keep 1671 1691 Kn. knowledge] Knowledge Kn. Niece.] ~? 1691 Kn.
- 391 Ile] I'll 1671 1691 Kn. you] ~, 1671 1691 Kn. Madam] ~, 1671 1691; ~; Kn. walk] wake MS. ile] I'll 1671 1691 Kn.
- 392 att] at 1671 1691 Kn. back doore] Back-door 1671 1691; Back-door, Kn. waite] wait 1671 1691 Kn. there] ~, 1671 1691 Kn.
- wee] we 1671 1691 Kn. conferr aboute] confer about 1671 1691 Kn.
- 393 mutuall] mutual 1671 1691 Kn. happiенesse] happiness 1671; Happiness 1691 Kn.

- 394 faile.] fail - 1671 1691; fail. - Kn.
395 My most] My 1671 1691 Kn. honorable] honourable 1671 Kn;
Honourable 1691. bee] be, 1671 1691 Kn. Shoestring] Shoestrings
1671 Kn; Shooestrings 1691.
396 Lord] ~, Kn. Sir] ~, 1671 1691 Kn. Servant,] ~. 1671 1691 Kn.
come] Come 1671 1691 Kn. on] ~, Kn. Raymund] Raymond MS;
Raymund, 1671 1691 Kn.
397 heare] hear 1671 1691 Kn. breake] break 1671 1691 Kn. Jeast]
jest, 1671; Jest, 1691 Kn. witts] Wits 1671 1691 Kn.
398 Methinks Sir] Methinks 1671 1691 Kn. A] a 1671 1691 Kn.
man] Man 1691 Kn.
399 Ay Madam] ~, ~, 1671 1691 Kn. farr] far 1671 1691 Kn.
Inn's of Courte] Inns of Court 1671 1691; Inns-of-Court Kn.
breeding goes] breeding; 1671 1691; Breeding; Kn. alas wee]
~, we 1671 1691 Kn.
400 things] Things Kn.
401 Inns of Court] Inns-of-Court Kn. breeding] ~? 1671 1691;
Breeding? Kn.
402 Yes] ~, 1671 1691 Kn. am] ~, 1691 Kn. Sir] ~, 1671 1691;
~: Kn. whats] what's 1671; What's 1691 Kn. you.] ~? 1671
1691 Kn.
403 Why] ~, Kn. Six] six 1671 Kn. Months] Moneths 1671; ~,
Kn. used] us'd 1671 1691 Kn. keepe] keep 1671 1691 Kn.
Company] company 1691.
404 Clearks] Clerks, 1671 1691; Clarks, Kn. Threepence] Three-pence
1671; Three pence 1691; three-Pence Kn. Cold Roaste beefe att]
Beef at 1671 1691 Kn.
405 Hercules Pillars] Hercules Pillars, 1691; Hercules' Pillars, Kn.
or the] or at the 1671 1691 Kn. Chancery Lane] Chancery-Lane;
1671; Chancery lane; 1691; Chancery Lane; Kn.
406 use] us'd 1671 1691 Kn. aboute] about 1671 1691 Kn. Three
halfe pence] Three-half-pence: 1671 1691; three Half-Pence: Kn.
when] When 1691 Kn.
407 used] us'd 1671 1691 Kn. ale] Ale 1671; Ale, 1691 Kn. law
cases] Law Cases 1671 1691; Law-Cases, Kn. longe] long 1671
1691 Kn.
408 merry] ~, 1691 Kn.
409 used -] ~, MS; us'd - 1671 1691 Kn.
410 Months] Moneths 1671; ~, Kn.
411 hall] Hall 1671; Hall, 1691 Kn. Inveagle] inveagle 1671;
inveigle 1691 Kn. Third] third 1671 1691 Kn. man] Man Kn.
att] at 1671 1691 Kn. Sixpenny Inn and Inn] Six-penny In
and In, 1671 1691; Six-penny In and In; Kn. and] ~, Kn. the
helpe] ~ help 1671 1691; help Kn.
412 A] a 1671 1691 Kn. dozen] Dozen Kn. men] ~, 1671 1691;
Men, Kn. Chastise] chastize 1671 1691; chastise Kn. poore]
poor 1671 1691 Kn. Palmer] ~; 1671 1691 Kn. seene] seen
1671 1691 Kn.
413 att] at 1671 1691 Kn. Pumping] pumping 1671 1691 Kn. A
Bawde] a Bawd, 1671 1691 Kn.
414 Triming] trimming 1671 1691 Kn. A Bayly] a Baily 1671 1691;
a Bailiff Kn.
415 seene] seen 1671 1691 Kn. you -] ~? - 1671 1691.
416 breedeing.] breeding? 1671 1691; Breeding? Kn.
417 Pox] A pox 1671 1691; A Pox Kn. on't] ~, Kn. man] Man
Kn. can't speake] cannot speak 1671 1691 Kn.

- 418 But] ~, Kn. Sir] ~, 1671 1691 Kn. Ide] I'd 1671 1691 Kn.
 know] ~, Kn. esteemd] esteem'd 1671 1691 Kn. there] ~,
 Kn. man] Man Kn.
- 419 Eat] eat 1671 1691 Kn. Loynes] Loyns 1671 1691; Loins Kn.
 Roasted] dry-rosted 1671 1691; dry-roasted Kn. yet] ~, 1671
 1691; ~; Kn. danced] danc'd 1671 1691 Kn. att] at 1671
 1691 Kn. Revells] Revels 1671 1691 Kn.
- 420 seene] seen 1671 1691 Kn. there] ~, 1671 1691 Kn.
- 421 you] ~, Kn. att Christmass] at Christmas, 1671 1691 Kn. wee]
 when we 1671 1691 Kn. Prince] ~, 1671 1691 Kn.
- 422 faire] fair 1671 1691 Kn. preferrment] preferment 1671 1691;
 Preferment Kn. man] Man Kn. there;] ~. 1671 1691 Kn. I
 should ... most of em] 1671 1691 Kn OMIT.
- 424 Yes] ~, 1671 1691 Kn. you -] ~ MS.
- 425 Government] ~, 1671 1691 Kn. reason] Reason Kn. civill]
 civil 1671 1691 Kn. dissensions] dissentions, 1671 1691;
 Dissentions, Kn.
- 426 Christmas,] Christmas, 1671 1691 Kn. Common wealth] Common-
 wealth; 1671 1691; Commonwealth; Kn. alas] ~! Kn. things]
 Things Kn.
- 427 e'm] 'em! - 1671 1691 Kn. Ile] I'll 1671 1691 Kn.
- 428 mee.] me? 1671 1691 Kn.
- 429 o] of 1671 1691; on Kn. uncivill] uncivil^{Kn.} 1671(1691) fellows] fellows,
 1671 1691; Fellows, Kn. lett] let 1671 1691 Kn. man] Man Kn.
 breake] break 1671 1691 Kn. Jeast] jest 1671 1691; Jest Kn.
- 430 em] 'em; 1671 1691 Kn. and] ~, Kn. Madam] ~, 1671 1691 Kn.
 sonn] Son 1671 1691 Kn. A] a 1671 1691 Kn. Baboone] Baboon,
 1671 1691; Baboon, Kn. stoppage] Stoppage Kn. witt] Wit
 1671 1691 Kn.
- 431 greate] great 1671 1691 Kn. paine] pain 161 1691; Pain Kn.
 stoppage] stoppag MS; Stoppage Kn.
- 432 seene] seen 1671 1691 Kn. this Three] these three 1671 1691
 Kn. Months] Moneths 1671.
- 433 Mundens] Munden's, Kn. A Glasse] a Glass 1671 1691 Kn.
 windey bottle Ale] Windy-Bottle-Ale 1671 1691; windy Bottle-Ale
 Kn. hand] ~, 1691; Hand, Kn.
- 434 other] ~; 1671 1691 Kn. and] ~, Kn. A] a 1671 1691 Kn.
 humour] humor, 1671; ~, 1691; Humour, Kn. Passangers]
 Passengers 1671 1691 Kn.
- 435 streetes.] Street. 1671 1691; Street? Kn.
- 436 Tis] 'Tis 1671 1691 Kn. well] ~, Kn. Sir] ~, 1671 1691;
 ~; Kn. sattisfaction] satisfaction 1671 1691; Satisfaction Kn.
 affronts.] ~? 1671 1691; Affronts. Kn.
- 437 Feare it not] Yes, as much as you dare ask 1671 1691 Kn.
- 438 blood] Blood Kn. ensue, -] ~. 1671 1691 Kn. Madam ... Eares]
 1671 1691 Kn OMIT.
- 439.1 Enter OLDPOX with BUTTON and TRIM] Enter Crazy and Friske 1671
 1691 Kn.
- 440 Madam] ~, 1671 1691 Kn. these are the Ladies] here is one
 Lady 1671 1691 Kn.
- 441 Slife] Death 1671 1691; Death! Kn. this] This Kn. me,]
 ~ MS; ~! 1671 1691 Kn. here,] ~ MS; ~! 1671 1691 Kn.
 discover mee.] for ever disown me - 1671 1691 Kn.
- 442-3 1671 1691 Kn OMIT.
- 442 me,] ~ MS.

- 444 matter] Matter, Kn. Gentlemen] Briske? 1671 1691 Kn. are] Are Kn. planet-Strooke,] Planet struck. 1671 1691; Plane-struck? Kn. Oldpox] Crazy, 1671 1691 Kn.
- 445 hug] hugge 1671.
- 446-7 1671 1691 Kn OMIT.
- 448 Ladies you are welcome wee neede] We need 1671 1691 Kn. assistance] Assistance Kn. Dance.] Dance, Madam. 1671 1691 Kn.
- 449-452 1671 1691 Kn REPLACE BY: Frisk. Your Servant [, Kn] sweet Madam; Lord, Mr. Brisk [e Kn] , you need not be so strange.
- 453 Ah,] ~ 1671 1691. Cozen] Cosin 1671; Cosin, 1691; Cousin, Kn. your] you 1691.
- 454 Cozen] Cosin 1671 1691; Cousin, Kn. Sir.] ~? 1671 1691 Kn.
- 455-473 1671 1691 Kn REPLACE BY:
Frisk. Mr. Brisk [e Kn] is none of my Cosin [Cousin Kn] , I assure your Ladyship; [he 1691 Kn] is my Servant, nay perhaps there is a little nearer relation [Relation Kn] betwixt us.
Theo. How's this [, Kn] Sir?
Brisk. 'Slife, [! Kn] this She Devil [she-Devil Kn] will ruinme! [, Kn] Alas, Madam, she's merry, she drolls; but come [, Kn] let's dance [Dance, Kn] and put these things [Things Kn] out of our heads [Heads Kn]. Come in [, Kn] Minnim [Minnum Kn] and Crotchet [, Kn] and fegue your Violins away, [; Kn] fa, la, la, la.
Enter Mrs. Striker.
Craz. O Heaven! who's [Who's Kn] here, [? Kn] I am undone. (He goes to thrust her away.)
Brisk. This is a Revenge beyond my expectation, [Expectation. Kn] stand [Stand Kn] by [, Kn] Crazy; whither do you put the Lady? Come in [, Kn] Mrs. Striker; [, Kn] here's [Here's Kn] a Mistriss [Mistress Kn] of Crazy's [, Kn] will serve to make up the number [Number Kn] of Dancers, Madam.
Craz. Prethee [Pr'ythee Kn] begone [be gone Kn], if thou lov'st me.
Strik. Come [, Kn] Mr. Crazy, this won't pass upon me. Your Ladyships [Ladiships 1691; Ladyship's Kn] most obedient Servant - (To Theod.)
Raym. Bear up [, Kn] Crazy, [; Kn] you know [, Kn] she's a Person of Honour.
Craz. Come [, Kn] Fiddles [, Kn] strike up, [; Kn] pray [, Kn] Madam, let's dance (They Dance.)
- 466 Heads,] ~ MS.
- 474 Now] ~, Kn. Mr. Raymund] Mr. Raymond MS; Sir, 1671 1691 Kn. sattisfaction] satisfaction 1671 1691; Satisfaction Kn.
- 475 an] ~, Kn.
- 476 mee then -] me ~. 1671 1691 Kn. Madam] Ladies, 1671 1691 Kn. buisnesse] business 1671 1691; Business Kn. mee] me 1671 1691 Kn.
- 477 away ... Servant Ladies.] away at present - Servant, your Servant. 1671 1691 Kn.
- 478.1 Exit BRISK] 1671 1691 Kn OMIT.
- 479 Ladies] ~, 1671 1691 Kn. Ile waite] I'll wait 1671 1691 Kn. againe] agen 1671; again 1691 Kn. instantly -] ~; 1671 1691; ~. Kn. Fraylety] Bridget, Kn. prethee] pr'ythee Kn.
- 480 forgett] forget 1671 1691 Kn. you,] ~ MS; ~; Kn. wee] we 1671 1691 Kn. Excellent] excellent 1671 1691 Kn. Sport] sport 1671 1691.

- 481 Ile] I 1671 1691 Kn. you Sir Ile doe't] you I'll do't Sir
1671 1691; you, I'll do't, Sir Kn.
- 481.1 Exit RAYMUND] Ex Raymond MS; Ex. Raym. 1671 1691 Kn.
- 482 hees gone Ile retire.] he's gone, I'll retire; Ladies and
Gentlemen your Servant - 1671 1691; he's gone, I'll retire. Ladies
and Gentlemen, your Servant - Kn.
- 482.1 Exit LADY LOVEYOUTH] Ex. 1671 1691 Kn.
- 483 Why] O me, Madam, why 1671 1691; O me, Madam! Why Kn. Ladieshipp]
Ladyship 1671 Kn; Ladiship 1691. Mulbury Garden] Mulberry
Garden, 1671; Mulberry-Garden 1691 Kn. oftener,] ~ MS;
oftner: 1671 1691; oftner? Kn.
- 484 wee] I vow we 1671 1691; I vow, we Kn. such pleasant] the
pleasant'st 1671 1691; pleasantest Kn. diverttisement]
Divertisement 1671 1691 Kn. night] Night 1691 Kn.
- 485 Ay] ~, 1671 1691 Kn. there] ~, 1671 1691 Kn. Trim] Frisk,
1671 1691; Friske; Kn. 1671 1691 Kn ADD: Craz. whispers Bridget.
full] ~; 1671; ~, 1691 Kn. Madam] ~, 1671 1691 Kn; madam, MS,
- 486 Ladies] ~, 1691 Kn. Love togeather] love together 1671 1691 Kn.
till] 'till Kn. Eleaven] Twelve 1671 1691; twelve Kn. of
the] a 1671 1691 Kn.
- 487 att] at 1671 1691 Kn. night,] ~ MS; Night, 1671 1691 Kn.
twas ... night] the prettyly'st: I vow 'twould do ones heart
good to see them 1671 1691; the prettyli'st: I vow 'twould do
ones Heart good to see them Kn.
- 488 That's] Why that's 1671 1691; Why, that's Kn. time] Time Kn.
Caterwowing rather then makeing Love] for Cats to make love
in, not Men and Women 1671 1691 Kn.
- 489 Ile tell you Madam] Well Madam, 1671 1691; Well, Madam, Kn.
Lord] ~, 1671 1691 Kn. namelesse] nameless, 1671 1691 Kn.
- 490 needes] needs 1671 1691 Kn. proferr] proffer 1671 1691 Kn.
service] Service Kn. mee] me 1671 1691 Kn.
- 491 was,] ~; 1671 1691 Kn. alas Madam Trim] alas, 1671 1691;
alas! Kn. hee'l doe] he'll do 1671 1691 Kn. any body.]
any body, Madam Friske. 1671 1691; any Body, Madam Friske. Kn.
- 492 Lord] ~, 1671 1691 Kn. soe] so 1671 1691 Kn. Troubled]
troubl'd, 1671 1691; troubled, Kn. you.] you, Madam Striker.
1671 1691 Kn.
- 493 DRYBOB] Dryb. to Bridg. 1671 1691 Kn. my] thy 1671 1691 Kn.
Mistresse] Mistriss 1671 1691; Mistress Kn. mee.] me? 1671
1691 Kn.
- 494 She can not] Why she cannot 1671 1691; Why, she cannot Kn.
- 495 She is soe pestered] she's so pester'd 1671 1691 Kn. fooles]
Fools 1671 1691; Fools, Kn. Oldpox] Crazy, 1671 1691 Kn.
- 496 noe] no 1671 1691 Kn. Caresse] caress 1671 1691 Kn.
- 497 Ile] I'll 1671 1691 Kn. way] Way Kn. gett] get 1671 1691
Kn. night] Night 1671 1691 Kn.
- 498 Madam] But Madam, 1671 1691; But, Madam, Kn. tooke] took
1671 1691 Kn. hand] Hand Kn. kist it] kiss'd it, 1671 1691 Kn.
- 499 sweete] sweet 1671 1691 Kn. Roses] ~, Kn. as soft] soft
1691 Kn.
- 500 hee] he 1671 1691 Kn. said] ~, Kn. sweete] sweet 1671
1691 Kn. Frankincense] Frankincence 1671; Frankinsence, 1691;
Frankincense, Kn.

- 501 papp] Papp 1671; Pap 1691 Kn.
- 502 Alas Maddam] Alas, Madam, that's nothing; 1671 1691 Kn.
Ladyshipp] Ladyship, 1671 Kn; Ladiship, 1691. this Lord]
he 1671 1691 Kn.
- 503 Twenty] twenty 1671 1691 Kn. times] Times Kn.
- 504 part] ~, 1671 1691 Kn. Button] Striker, 1671 1691 Kn. doe]
do 1671 1691 Kn. ever saw] know 1671 1691 Kn.
- 505 Lord] ~, 1671 1691; ~! Kn. Trim] Friske, 1671 1691 Kn.
alwayes] always 1671 1691 Kn. me,] ~ MS; one, 1671 1691;
one; Kn.
- 506 night before you saw him,] Night, 1671 1691 Kn. hee told mee]
he told me, Madam, 1671 1691 Kn. my Eyes were very] 1671 1691
Kn OMIT.
- 507-511 1671 1691 Kn REPLACE BY: he honour'd the ground [Ground Kn]
I trod upon, and made me abundance of the rarest Complements,
and I said a number [Number Kn] of the pretty'st [prettiest Kn]
things [Things Kn] to him; [: Kn] if I could remember, I'd
tell 'em your Ladyship [Ladiship 1691] , [; Kn] you shou'd
be judge of them, Madam.
- 512 Deare] Dear 1671 1691 Kn. Fraylety] Bridget, Kn. present -]
Present, 1671 1691; Present; Kn. Ile] I'll 1671 1691 Kn.
faile] fail 1671 1691 Kn. do't,] ~ MS; do it - 1671 1691 Kn.
- 513 Ile goe ... instantly,] 1671 1691 Kn OMIT. instantly,] ~ MS.
Ladies] ~, Kn. Exorbitant] exorbitant 1671 1691 Kn. affair]
Affair Kn.
- 514 att] at 1671 1691 Kn. absence] Absence Kn. you,] ~ MS;
~, 1671 1691; ~; Kn. (To Theodosia)] To Theo. MS; 1671 1691
Kn OMIT. Madam Ile bee] but I'll be 1671 1691 Kn.
- 515 faile you.] fail ~ - 1671 1691 Kn.
- 516 meanes] means 1671 1691 Kn. Fopp.] foolish fellow? 1671;
foolish Fellow? 1691 Kn.
- 517-518 1671 1691 Kn OMIT.
- 519 Pray] ~, Kn. Oldpox] Crazy, Kn. lett] let 1671 1691 Kn.
word] Word Kn. 1671 1691 Kn ADD: Whisper.
- 520 But Ile] I'll 1671 1691 Kn. you Maddam] ~, Madam, 1671 1691
Kn. talkes to me] talks 1671 1691 Kn. thus] ~, 1671 1691;
~; Kn.
- 521 Lord] Person of Quality 1671 1691 Kn. mee] me, 1671 1691 Kn.
mee] me 1671 1691 Kn. Nymph] ~, 1671 1691 Kn. that hee]
he 1671 1691 Kn.
- 522 Satyr] ~, 1671 1691 Kn. mee in those ameraus Shades] me
1671 1691 Kn. bottle] Bottle 1691.
- 523 Sugar] ~, 1671 1691; ~; Kn. protest to you Madam] protest
and yow 1671 1691; protest and vow, Kn. hee] he 1671 1691 Kn.
drop] ~, 1671 1691; Drop, Kn. till] 'till Kn.
- 524 finger] Finger 1671 1691 Kn. Glasse] Glass 1671 1691 Kn.
- 525 seemes Madam hee] seems he 1671 1691 Kn. loved] lov'd 1671
1691. Tost.] ~ - 1671 1691; Toast - Kn.
- 526 Pish thats] ~! that's 1671 1691 Kn. noething,] nothing,
1671 1691; nothing. Kn. Ile assure your Ladyshipp] I assure
you 1671 1691; I assure you, Kn. there's a person] a Person
1671 1691 Kn.
- 527 Quality] ~, 1671 1691 Kn. mee] me, 1671 1691 Kn. that ...
hee would drink] would not drink a drop of Wine, till I had wash'd
my hands in the Glass, now she talks of that, hah 1671 1691; would
not drink a Drop of Wine, 'till I had wash'd my Hands in the Glass,
now she talks of that, hah Kn.

- 529 Ridiculous vaine wenches] ridiculous vain Wenches 1671 1691 Kn. these.] ~? 1671 1691 Kn.
- 530 Pish] ~! 1671 1691 Kn. now shee talks of that] mind her not 1671 1691; mind her not, Kn. Madam] ~, 1671 1691; ~; Kn. A Servant of mine] but I vow, now she puts me in mind on't, a Gentleman 1671 1691; but I vow, now she puts me in Mind on't, a Gentleman Kn. day] Day Kn. to show how hee Lov'd mee tooke] play'd the Wagg with me, and would needs pull 1671; play'd the Wag with me, and would needs pull 1691 Kn. t'other] to'ther^{MS.} shoe] Shoe 1671 1691; Shooe Kn. of] off 1671 1691 Kn. foote] Foot 1671 1691; Foot, Kn. drunk] drink 1671 1691 Kn. wine.] Wine; upon my word he did now. 1671 1691; Wine; upon my Word, he did now. Kn.
- 532-533 1671 1691 Kn OMIT.
- 534 OLDPOX] Craz. to Bridg. 1671 1691 Kn. Faith I believe] Faith, as thou say'st, I believe 1671 1691 Kn. shee] she 1671 1691 Kn. me] ~; 1671 1691 Kn. mee] me 1671 1691 Kn. Would] would 1671 1691 Kn. herselfe.] her self? 1671 1691 Kn.
- 535 noe] no 1671 1691 Kn. oppertunitie] opportunity, 1671 1691; Opportunity; Kn. but bid me ... att her Window] but she charg'd me to desire you to come in at her Window this Night as I tell you 1671 1691; but she charg'd me to desire you to come in at her Window this Night, as I tell you Kn.
- 538 And I will] And upon my honour I'll do't, 1671 1691; And upon my Honour I'll do't, Kn. and t'were] wer't 1671; were't 1691 Kn. a Steeple,] ~ ~^{MS}; Pauls. 1671 1691; Paul's. Kn. Ile gett these ... for't instantly] 1671 1691 Kn OMIT.
- 540-544 1671 1691 Kn OMIT. 543 my] m ^{MS.}
- 545 Ladies] ~, 1671 1691 Kn. occasions] Occasions Kn. hence] ~, 1671 1691 Kn. waite] wait 1671 1691 Kn.
- 547 Maddam] Madam, 1671 1691 Kn. covett] humbly covet 1671 1691 Kn. honour] Honour Kn. Ladyshipps] further 1671 1691 Kn. acquaintance] Acquaintance Kn.
- 548 Ladyshipp] Ladyship 1671 Kn; Ladiship 1691. us] me 1671 1691 Kn. that] that honour 1671 1691; that Honour Kn.
- 549 1671 1691 Kn OMIT.
- 550 servant] Servant, 1671 1691 Kn.
- 551 servant] Servant, Ladies 1671 1691 Kn.
- 552 Madam] ~, 1671 1691 Kn. Ile bee sure not to] I'll not 1671 1691 Kn. faile] fail 1671 1691 Kn. you.] you upon my honour - 1671 1691; you, upon my Honour - Kn.
- 553 meanes] means 1671 1691 Kn. fellow] ~? 1671; ~, 1691; Fellow, Kn. Fraylety,] ~^{MS}; Bridget, 1671; Bridget? 1691 Kn. what] What Kn. trick] Trick Kn.
- 554 Coxcombes] two Coxcombs, 1671 1691 Kn. they] they both 1671 1691 Kn. faile mee.] fail me. 1671; fail me? 1691 Kn.
- 555 Madam] ~, 1671 1691 Kn. Raymund] Raymond ^{MS.} designes] designs 1671 1691 Kn. night] Night 1671 1691 Kn. waite] wait 1671 1691 Kn. you] ~, 1671 1691; ~; Kn.
- 556 to that purpose] 1671 1691 Kn OMIT. bee interupted] be interrupted, 1671 1691 Kn.
- 557 waite] wait 1671 1691 Kn. Garden] ~; 1671 1691 Kn. to gett ridd] I to get rid 1671 1691 Kn. these two Squires] this brace of Widgeons, 1671 1691; this Brace of Widgeons, Kn.

- 558 them] each of 'em 1671 1691 Kn. gett in att] get in at 1671
 1691 Kn. window] Window 1671 1691 Kn. privately] privately
 this Night 1671 1691 Kn.
- 559 Chamber] ~, Kn. discovery.] ~ ? 1671 1691; Discovery? Kn.
- 560 Maddam] Madam, 1671 1691 Kn. each of e'm] them 1671 1691 Kn.
 window] Window, 1671 1691 Kn.
- 561 a Right window] the right Window, 1671 1691 Kn. both to come
 att] to come both at 1671 1691 Kn. time] ~, 1671 1691;
 Time, Kn.
- 562 disapoint] disappoint 1671 1691 Kn.
- 563 Thats] That's 1671 1691 Kn. unpleasant] ~, 1671 1691; ~; Kn.
 wee] we 1671 1691 Kn. sport,] ~ MS; ~. 1671 1691; Sport. Kn.
 tis] 'Tis 1671 1691 Kn.
- 564 they] that MS. bee] be 1671 1691 Kn. watch] Watch, 1671
 1691 Kn. apprehended] apprehendedd 1671. housebreakers,]
 ~ MS; House-breakers; 1671 1691; House-Breakers; Kn. come]
 but come 1671 1691 Kn.
- 565 mee.] me. - 1671 1691 Kn.
- 565.1 Exeunt] Ex. Ambo. 1671 1691 Kn.
- 565.2 1671 1691 Kn OMIT.

ACT IV

- 0.1 Actus Quartus] The Fourth ACT. 1671; ACT IV. 1691; ACT IV. Kn.
0.2 BRISK] Briske in a Tavern. 1671 Kn; Brisk in a Tavern. 1691.
1 out] ~, Kn. Sir] ~, 1671 1691 Kn. fight] ~, 1671 1691 Kn.
to't,] ~, MS; ~: 1671 1691 Kn. ready.] ready, I thought
you would have brought me into the Field, and you bring me into
a Tavern. 1671 1691 Kn.
2 Noe] Nay 1671 1691; Nay, Kn. prethee] pr'ythee, Kn. deare]
dear 1671 1691 Kn. let's] le'ts 1671. little] ~, Kn.
buisness] business 1671 1691; Business Kn.
3 A bottle] a Bottle 1671 1691 Kn. wine] Wine 1671 1691 Kn.
first] ~: 1671 1691 Kn. looke you] Look you, here's to you. 1671 1691 Kn.
4 stay] ~, 1671 1691 Kn. till] 'till Kn. strength] Strength
Kn. Clarrett] Claret, 1671 1691; Claret Kn. whett] whet
1671 1691; wet Kn.
5 Courage.] courage? 1671 1691; ~? Kn.
6 looke you deare] look ~, dear 1671 1691 Kn. Raymund] Raymond
MS; Raymund, 1671 1691 Kn. case] Case 1671 1691 Kn. this -]
~, MS.
7 Noe] No 1671 1691 Kn. words] ~, 1671 1691; Words; Kn.
8 better too] better, 1671 1691 Kn. I] we 1671 1691 Kn.
adjourne] adjourn 1671 1691 Kn. Combate] ~, 1671; Combat,
1691 Kn. tis] 'tis 1671 1691 Kn. growne] grown 1671 1691 Kn.
9 darke] dark 1671; dark, 1691 Kn. wee cann't] we cannot 1671
1691 Kn.
10 Come] ~, Kn. wee] we 1671 1691 Kn. anothers] another's Kn.
bodies,] ~, MS; Bodies, 1671 1691 Kn. that's] and that's 1671
1691 Kn.
11 Ay] ~, 1671 1691 Kn. sworne] sworn 1671 1691 Kn. fight]
~, 1671 1691 Kn. Parry] parrie 1671 1691 Kn.
12 Ile] I'll 1671 1691 Kn. objecction] objection; 1671 1691;
Objection; Kn. Roome] Room, 1671 1691 Kn.
13 Ile] I'll 1671 1691 Kn. doore] Door, 1671 1691 Kn. noe
drawers] no Drawer 1671 1691 Kn.
14 Fye] Fie 1671 1691; Fie, Kn. Raymund] Raymond MS; Raymund,
1671 1691 Kn. men] Men Kn. Honour,] ~, MS; honour, 1671
1691; ~? Kn. Fight] fight 1671 1691. A] a 1671 1691 Kn.
Taverne] Tavern? 1671 1691; Tavern: Kn. why] Why, Kn.
tis] 'tis 1671 1691 Kn.
15 Bullies,] ~, 1671 1691.
16 fooleish] foolish 1671 1691 Kn. punctillio's] punctilio's.
1671 1691; Punctilio's Kn. here,] ~, MS; ~; Kn.
17 Well ha, ha,] Well, ha, ha, ha, 1671 1691 Kn. considered]
consider'd on't, 1671 1691 Kn. Gad Slud] Gad 1671 1691 Kn.
honest] honest 1671 1691 Kn.
18 fellow,] ~, MS; Fellow; Kn. affection] Affection Kn. thee]
~, 1671 1691 Kn. Devill] Devil 1671 1691 Kn. mee] me
1671 1691 Kn.
20 mee] me 1671 1691 Kn. then.] ~? 1671 1691 Kn.
21 Come] ~, 1671 1691 Kn. pox] Pox Kn. on't] ~, 1671 1691 Kn.
up,] ~, MS; ~; 1671 1691 Kn. confesse] confess 1671 1691 Kn.
embarked] embarqu'd 1671 1691; embark'd Kn.
22 selfe] self 1671 1691 Kn. prejudiciall] prejudicial 1671 1691
Kn. affaire] affair, 1671 1691; Affair; Kn. A] a 1671
1691 Kn. man] Man Kn. Honour] honour 1671; honour, 1691;
~, Kn.
24-25 1671 1691 Kn OMIT.
26 A Coward.] a ~? 1671 1691 Kn.

- 27 Raymund] Raymund, ¹⁶⁷¹ ~~1691~~ merry] a very merry fellow, 1671 1691;
a very merry Fellow; Kn. but ile] I'll 1671 1691 Kn.
leave] Leave Kn.
- 29 neede] need 1671 1691 Kn. aske] ask 1671 1691 Kn. question]
Question Kn.
- 30 Well] ~, Kn. faith] ~, 1671 1691; 'Faith, Kn. thee] ~,
1671 1691 Kn. wilt] ~, 1671 1691; ~; Kn.
- 31 honour] Honour Kn. I'le] I'll 1671 1691 Kn. Nagg] Nag,
1671 1691 Kn. thou wilt oblige me] thou'lt oblige me 1671
1691 Kn.
- 32 thing] Thing Kn.
- 33 bee.] be? 1671 1691 Kn.
- 34 know] ~, Kn. Mistress] Mistriss 1671 1691. honour] Honour
Kn. fight] ~; 1671 1691 Kn.
- 35 doe mee] do me 1671 1691 Kn. favour] Favour Kn. beleive]
believe 1671 1691 Kn. mee] me, 1671 1691 Kn. Ple] I'll
1671 1691 Kn.
- 36 disarmed] disarm'd 1671 1691 Kn. me] ~, 1671 1691; ~; Kn.
that meanes] this means 1671 1691; this Means Kn. honour]
~, 1671 1691; Honour, Kn. gett it] get ~; 1671 1691 Kn.
- 37 oblige me.] oblige me. 1671 1691; oblige - Kn.
- 38 I] Faith I 1671 1691; 'Faith, I Kn. e'm] 'em 1671 1691 Kn.
sport] Sport's Kn. sake] ~, 1671 1691 Kn. returne them
again.] return 'em again. - (Aside. 1671; return 'em again.
(Aside. 1691 Kn.
- 39 Prethee] ~, 1671 1691; Pr'ythee, Kn. deare] dear 1671 1691 Kn.
Raymund] Raymund, Kn. doe,] ~, MS; do; 1671 1691 Kn. Ile doe]
I'll do 1671 1691 Kn. thee] ~, Kn. honour] Honour Kn.
- 40 Lye] lie 1671 1691 Kn. you.] ~? 1671 1691 Kn.
- 41 Why] ~, Kn. Ile Lye] I'll lie 1671 1691 Kn. againe] agen
1671; again 1691; again, Kn. man] ~, 1671 1691; Man, Kn.
will,] ~, MS; ~; 1671 1691 Kn. d'e talke] do you talk 1671
1691 Kn. that.] ~? 1671 1691 Kn.
- 42 I] ~, Kn.
- 43 Lett mee see] Let me ~, 1671 1691 Kn. way] Way Kn.
that,] ~, MS; ~; 1671 1691; ~; Kn. Looke] look 1671 1691;
Look Kn. you wee'l] ~, we'll 1671 1691 Kn.
- 44 Jeast] jest; 1671 1691 Kn. Ple] I'll 1671 1691 Kn. disarme
mee,] disarm me. 1671 1691 Kn. here] Here, 1671 1691 Kn.
prethee] pr'ythee Kn. Ring] ~, 1671 1691 Kn.
- 45 doe't] do't; 1671 1691 Kn. Ile] I'll 1671 1691 Kn. Roane]
Roan 1671 1691 Kn. imediately] immediately 1671 1691 Kn.
- 46 Come] ~, Kn. Sir] ~, 1671 1691 Kn. oblige] oblige 1671
1691 Kn. you] ~, Kn. will] ~, 1671 1691; ~. Kn. draw]
Draw 1671 1691 Kn. then.] ~. - 1671 1691.
- 47 Honnest Raymund] Honest Raymund, 1671 1691 Kn. deare Servant, ^{come on}
dear Servant. - 1671 1691; dear Servant. Kn.
- 48 Come att you.] Come on, come, have at you - 1671 1691 Kn.
- 49 Hold hold hold man hold.] Hold, hold man - hold - 1671 1691;
Hold, hold, Man - hold - Kn.
- 50 matter.] ~? 1671 1691; Matter? Kn.
- 51 bee] be 1671 1691 Kn. Earnest.] earnest? 1671 1691 Kn.
- 52 word] Word Kn.
- 53 Gad] ~, Kn. on't] ~, 1671 1691 Kn. you] ~, 1671 1691;
~; Kn. if ... Tempt you] Kn OMITS. would] wou'd 1671
1691.
- 54 Bond,] ~; 1671 1691. Devill] Devil 1671 1691. Tempt]
tempt 1671 1691. you,] ~, MS; ~; 1671 1691. Besides] ~,
1671 1691 Kn. knowes] knows, 1671 1691; knows Kn.

- 55 foote] foot 1671 1691; Foot Kn. Slipp] slip, 1671 1691 Kn.
Run] run 1671 1691 Kn. Through] thorow 1671; through 1691 Kn.
Body.] ~? Kn.
- 56 Imoderate] immoderate 1671 1691 Kn. this.] ~? 1671 1691;
~! Kn.
- 57 Faith] ~, 1671 1691; 'Faith, Kn.
soe] so 1671 1691; so, Kn. Experiment.] ~! 1671 1691 Kn.
- 58 appeare] appear 1671 1691 Kn. Signes] signs 1671 1691;
Signs Kn. Fighting] fighting, 1671 1691 Kn. she'l] she'll
1671 1691 Kn. beleive] believe 1671 1691 Kn.
- 60 Why] ~, Kn. Ile teare] I'll tear 1671 1691 Kn. Shirt]
~, 1671 1691 Kn. Run] run 1671 1691 Kn. selfe] self 1671
1691 Kn. through] thorow 1671.
- 61 Coate] Coat 1671 1691 Kn.
- 62 bee] be 1671 1691 Kn. Signe] sign 1671 1691; Sign Kn. blood]
Blood Kn.
- 63 on't] ~, 1671 1691 Kn. I] we 1671 1691 Kn. that.] ~? 1671
1691 Kn.
- 64 Sword] ~, 1671 1691 Kn. Run] run 1671 1691 Kn. selfe] self
1671 1691 Kn. through] thorow 1671 1691. Arme] Arm 1671
1691 Kn.
- 65 that] ~, Kn. I faith] i'faith, 1671 1691; i' faith; Kn.
knowne] known 1671 1691 Kn. men] Men Kn. died] dy'd
1671 1691 Kn.
- 66 Fye fye] Fie, Fie ! 1671 1691; Fie, fie! Kn. tis] 'tis 1671
1691 Kn. noething,] ~^MS; nothing; 1671 1691 Kn. Ile]
I'll 1671 1691 Kn. doe't] do't 1671 1691; do't it Kn. selfe]
self 1671 1691 Kn.
- 67 Hold hold] Hold, hold, 'Slife 1671 1691; Hold, hold! 'Slife, Kn.
Prick] prick 1671 1691 Kn. Arterie] Artery 1671 1691; Artery,
Kn. death] ~, 1671 1691; Death, Kn.
- 68 bee hanged] be hang'd 1671 1691 Kn.
- 69 Thats] That's 1671 1691 Kn. on] ~! 1671 1691 Kn. incompareable
Coward.] incomparable ~! 1671 1691 Kn.
- 70 Twill doe] 'Twill do 1671 1691 Kn. well] ~, Kn. bee] be
1671 1691 Kn. att] at 1671 1691 Kn. hand] ~, 1671 1691;
Hand, Kn. I'le] I'll 1671 1691 Kn.
- 71 finger] fingar 1671; Finger Kn. that] ~; 1671 1691 Kn.
- 72-74 1671 1691 Kn REPLACE BY; and to run thorow my Coat. 1671;
and to run thorough my Coat. 1691; and to run my self through my
Coat. Kn. 74 MS SHOWS SLIGHT CONFUSION OVER SPEECH HEADINGS.
- 75 Noe ... in the Coach.] Well, as you will; but do't as you go
along. 1671 1691; Well, as you will; but do't, as you go along. Kn.
- 76 Noe deare] Dear 1671 1691 Kn. Raymund] Raymund, Kn. kisse]
kiss 1671 1691 Kn. mee,] ~^MS; me, 1671 1691; me; Kn.
oblidged] oblig'd 1671 Kn; obliged 1691. soe] so, 1671 1691 Kn.
- 77 A Scavenger] a~, 1671 1691 Kn. dye] die 1671 1691 Kn. Issue]
issue, 1671 1691; ~, Kn. P/e] I'll 1671 1691 Kn. heire,]
Heir: 1671 1691 Kn. But] but 1671 1691.
- 78 Not] not 1671 1691 Kn. word] Word Kn.
- 79 you.] you. Drawer to pay. 1671 1691; you - Drawer, to pay.Kn.
- 80 Come ... goe.] Prethee, by no means, Gad I'll treat thee.dear
Rogue; 'tis all mine. Come on, dear Raymund, let's go - 1671 1691;
Pr'ythee, by no Means. Gad I'll treat thee, dear Rogue; 'tis all
mine. Come on, dear Raymund, let's go - Kn.
- 81 window] Window 1671 1691 Kn. mee] 1671 1691 Kn OMIT. att -]
at, 1671 1691; at; Kn. Setts downe] Sets down 1671 1691 Kn.

- 82 Soe] so, 1671 1691 Kn. Climeing,] ~^ MS; Climbing. - 1671
1691; climbing. - Kn. how] How 1671 1691 Kn. Laugh att]
laugh at 1671 1691 Kn.
- 83 fooleish Rivalls] foolish Rivals, 1671 1691 Kn. Brisk] Briske
Kn. Drybob] Drybob, 1671 1691; Drybob; Kn. poore puppies]
poor Puppies, 1671 1691 Kn. finde] find 1671 1691 Kn.
- 84 while] ~, Kn. Theodosia] Theadosia MS. em.] them. 1671
1691; them! Kn.
- 85 Window,] ~; Kn. expectation] Expectation Kn. Tiptoes]
~, 1671 1691 Kn. soe] so 1671 1691 Kn. say,] ~: Kn.
- 86 1671 1691 Kn OMIT.
- 87 but] But Kn. lett] let 1671 1691 Kn. Portable] portable
1671 1691 Kn. paire] pair 1671 1691; Pair Kn. Staires]
Stairs 1671 1691 Kn.
- 87.1 Hee setts] Sets 1671 1691 Kn.
- 88 Heaven] ~! 1671 1691; Heav'n! Kn. what] What Kn. mee,]
~^ MS; me? 1671 1691 Kn. Villaine comeing] Villain coming'
1671 1691 Kn.
- 89 committ] commit 1671 1691 Kn.
- 90 mee] me, 1671 1691 Kn. knowe whats] know what is 1671 1691 Kn.
matter,] ~^ MS; ~; 1671 1691; Matter; Kn. itt] it 1671 1691 Kn.
bee] be 1671 1691 Kn. wall] Wall 1671 1691 Kn.
- 91 Yeilds thus,] yields thus. 1671 1691 Kn. if it ... built it]
1671 1691 Kn OMIT.
- 92 S'life] 'Slife 1671 1691; 'Slife, Kn. bee] be 1671 1691 Kn.
Theife] Thief, 1671 1691 Kn. hee'l] he'll 1671 1691 Kn.
Throate] Throat, 1671 1691 Kn. least] lest 1691 Kn.
- 93 him,] ~^ MS; ~; 1671 1691 Kn. doe.] do? 1671 1691 Kn.
- 94 Well] ~, 1671 1691 Kn. on't] ~, 1671 1691 Kn. fate] ~,
1671 1691; Fate, Kn.
- 95 Storme] storm 1671 1691 Kn. Enchanted] enchanted 1671 1691
Kn.
- 96 ere] e'r 1671; e're 1691; e'er Kn. hee bee] he be, 1671 1691
Kn. Ile] I'll 1671 1691 Kn. up to mee.] up; 1671 1691 Kn.
- 96.1-106 1671 1691 Kn OMIT.
- 97 this,] ~^ MS.
- 98 time,] ~^ MS.
- 99 against,] ~^ MS.
- 100 more,] ~^ MS. Soe] soe MS.
- 103 Intrigue,] ~^ MS.
- 104 further,] ~^ MS.
- 107 If] if 1671 1691 Kn. hee bee A mortall] he be a mortal 1671
1691 Kn. man] ~, 1671 1691; Man, Kn. ile] I'll 1671 1691
Kn. hee have] he has 1671 1691 Kn. spare] ~, 1671 1691
Kn.
- 108 resolved] resolv'd 1671 1691 Kn. breake] break 1671 1691 Kn.
him.] ~ - 1671 1691 Kn.
- 109-118 1671 1691 Kn REPLACE BY: (Turns the Ladder.
Dryb. 'Slife! what's [What's Kn] this, [! Kn] am I to be
turn'd off [, Kn] and executed for Love felony [Love-felony
1691; Love-Felony, Kn] before my time? what [What Kn] can
this mean? I have got no hurt [Hurt Kn] yet: it [It Kn]
may be 'twas the orner [Corner Kn] of the Balcony I set my
Ladder against: I'll make one experiment. [Experiment Kn]
more: [. Kn] so [So, Kn] now, [^ Kn] 'tis fast.
- 112 this,] ~^ MS. amazed,] ~^ MS. me,] ~^ MS.
- 114 doe,] ~^ MS.
- 116 more,] ~^ MS.

- 119 Theodosia Theodosia] Theodosia, Theodosia, 1671 1691 Kn.
window] Window 1671 1691 Kn.
- 120 fast, now] ~, 1671 1691; ~. Kn.
- 121 honorable] honourable 1671; Honourable Kn. action] action,
1671 1691; Action, Kn. Beelzebub himselfe] Belzebub himself
1671 1691 Kn. way.] ~ - 1671 1691; Way - Kn.
- 121.1 1671 1691 Kn OMIT.
- 122 Theodosia] Theadosia MS; Theodosia, Kn. mee the] your 1671
1691 Kn. window] Window, 1671 1691; Window; Kn. and lett
mee in,] 1671 1691 Kn OMIT. in,] ~ MS. tis] 'tis 1671
1691 Kn. I] ~, Kn. deare] Dear 1671 1691 Kn.
- 123 O heaven] Death, 1671 1691 Kn. me,] ~ MS; ~? Kn. this]
This Kn. bee] be 1671 1691 Kn. Devill,] ~ MS; Devil,
1671 1691; Devil; Kn. an ordinary man] a Man 1671 1691 Kn.
- 124 Neck.] ~ - Kn.
- 124-134 1671 1691 Kn OMIT.
- 125 Voice,] ~ MS.
- 133 Drybob,] ~ MS.
- 135 Yonder] O Heaven! yonder 1671 1691; O Heav'n! yonder Kn.
light comeing] Light coming 1671 1691 Kn. us,] ~ MS; ~.
1671 1691 Kn. bee] be 1671 1691 Kn. ruined] ruin'd 1671
1691; ruin'd, Kn. doe not Shift] don't shift 1671 1691 Kn.
- 136 Selfe] self 1671 1691 Kn.
- 137 bee discovered] be discover'd 1671 1691 Kn. Ignis fatuis]
Ignis fatuus 1671 1691; Ignis fatuus, Kn. Lanthorne] Lanthorn,
1671 1691 Kn. bee] be 1671 1691 Kn.
- 138 ever,] ~ MS; ~; Kn. must] mus MS. Escape] escape 1671 1691.
- 138.1 1671 1691 Kn REPLACE BY: Enter Raymund and Brisk [Briske Kn] ,
Boy with a Light and Fiddles; ambeat [beats 1691] them as
they come down the Ladder.
- 139 Deare] dear 1671 1691 Kn. freind,] ~ MS; Friend, 1671 1691.
Friend; Kn. upp] up 1671 1691; up, Kn. men] Men 1671 1691 Kn.
noyse,] ~ MS; Noise; 1671 1691; Noise. Kn. how] How Kn.
now] ~! 1671 1691 Kn.
- 140 what's] What's Kn. here,] ~ MS; ~? 1671 1691 Kn. Theives]
Thieves 1671 1691 Kn. att] at 1671 1691 Kn. Mistresses]
Mistrisses 1671 1691; Mistress's Kn. Window,] ~ MS; ~? Kn.
Ile] I'll 1671 1691 Kn. mall] maull 1691; maul Kn. e'm]
'em 1671 1691 Kn.
- 140.1-140.2 1671 1691 Kn OMIT.
- 141 now] ~, Kn. villaines, (aside)] Villains - (They beat
them off. 1671 1691 Kn.
- 142 S'life] 'Slife 1671 1691; 'Slife, Kn. Raymund] Raymund,
1671 1691 Kn. come] ~, 1671 1691 Kn. Mistresse] Mistriss
1671 1691; Mistress Kn.
- 143 window] Window; 1671 1691; Window; Kn. for] ~, Kn.
Conscience] Conscience 1671 1691; Conscience, Kn. fellonious]
felonious 1671 1691; Felonious Kn.
- 144 intention,] ~ MS; ~: 1671 1691; Intention. Kn. but] But Kn.
come] ~, Kn. letts in] let's in 1671 1691; let's in, Kn.
e'm] 'em 1671 1691 Kn. account] Account Kn. it] ~:
1671 1691 Kn. and] And, Kn. fidders] Fiddles 1671 1691;
Fiddles, Kn.
- 146 on,] ~: 1671 1691 Kn. but] But 1671 1691 Kn. gett ridd]
get rid 1671 1691 Kn. foole,] ~ MS; Fool, 1671 1691; Fool? Kn.

- 147 way] Way Kn.
- 147.1 Enter FRAYLETY] Enter Bridget with a Candle. 1671 1691 Kn.
- 148 Gentlemen] ~! 1671 1691 Kn. Cause] cause 1671 1691.
uproare.] uproar? 1671 1691 Kn.
- 149 Ah] Oh, 1671 1691 Kn. Fraylety] Bridget, 1671 1691 Kn.
beate] Beat 1671 1691 Kn. Couple] couple 1671 1691 Kn.
Rascalls] Rascals, 1671 1691 Kn.
- 150 goeing] going 1671 1691 Kn. committ] commit 1671 1691 Kn.
fellony] Felony, 1671 1691; Felony Kn. benefitt] benefit
1671 1691; Benefit Kn. Clergy,] ~; 1671 1691 Kn. But]le
goe] but I'll go 1671 1691 Kn.
- 151 waite] wait 1671 1691 Kn. Mistresse.] Mistriss - 1671 1691;
Mistress. Kn.
- 151.1 Exit BRISK] Exit. 1671 1691 Kn.
- 152 Oh] ~, 1671 1691 Kn. Fraylety] Bridget, 1671 1691 Kn. t'was]
'twas 1671 1691 Kn. Drybob,] ~ MS; ~: Kn. our] Our Kn.
Plott] Plot 1671 1691 Kn. spoyled,] ~ MS; spoil'd; 1671 1691
Kn.
- 153 bee] be 1671 1691 Kn. e'm] them 1671 1691 Kn. Mistresse]
Mistriss 1671 1691; Mistress; Kn.
- 154 Noe noe] No, no, 1671 1691 Kn. alone,] ~ MS; ~; Kn. Ile]
I'll 1671 1691 Kn. em] 'em 1671 1691 Kn. way] Way Kn.
- 155 Adieu.] ~ - 1671 1691 Kn.
- 1552 behinde the doore] behind the Door. 1671 1691 Kn.
- 156 beaten] ~, 1671 1691 Kn. bruised] bruis'd, 1671 1691 Kn.
lamed soe] lam'd so 1671 1691 Kn. beene] bee 1671 1691 Kn.
- 157 Fluxed then] flux'd than 1671 1691 Kn. endured it,] endur'd
it; 1671 1691 Kn. boanes] bones 1671; Bones 1691 Kn.
Skeletons] Skeleton's Kn.
- 158 Phisick Schoole.] ~ ~ MS; Physick School: 1671 1691; Physick-
School. Kn. oh] Oh 1671 1691 Kn. head] Head 1671 1691 Kn.
shoulders,] ~ MS; Shoulders! 1671 1691 Kn. Fraylety,]
Bridget, 1671 1691. kisse] kiss 1671 1691 Kn.
- 159 hands] ~, 1671 1691; Hands, Kn.
- 160 Sir] ~, 1671 1691 Kn. finde] find 1671 1691 Kn. accident]
Accident Kn. other] ~, 1671 1691; ~; Kn. ile] I'll
1671 1691 Kn.
- 161 Theodosia] Theadosia MS. Passion] passion 1671 1691.
- 162 you] ~, 1671 1691 Kn. feare] fear 1671 1691 Kn. selfe]
self 1671 1691 Kn.
- 163 Poore] Poor 1671 1691 Kn. heart] ~! 1671 1691; Heart! Kn.
shee Loves mee] she loves me; 1671 1691 Kn. shee] she 1671
1691 Kn. bee soe discreete] he so discreet 1671 1691 Kn.
- 164 conceale] conceal 1671 1691 Kn. passion,] ~; 1671 1691;
Passion; Kn.
- 165 Climeing] climbing 1671 1691 Kn. window] Window, 1671 1691
Kn. gott] got 1671 1691 Kn.
- 166 Another it's] ~! that's 1671 1691 Kn. Impossible,] impossible;
1671 1691; impossible: Kn. least] lest 1691 Kn. bee suspected]
be ~, 1671 1691 Kn.
- 167 Ladder] ~, 1671 1691 Kn. sett] set 1671 1691 Kn. garden
wall] Garden Wall, 1671 1691 Kn.
- 168 Mistrisse] Mistriss 1671 1691; Mistress Kn. there] ~; 1671
1691 Kn. her] ~; 1671 1691 Kn.
- 169 bee] be 1671 1691 Kn. Joyne] joyn 1671 1691; join Kn.
banqueting house,] ~ ~ MS; Banqueting-house: 1671 1691;
Banqueting-house: Kn.

- 171.2 MS omits "Enter DRYBOB".
- 170 hast] haste, 1671 1691 Kn. least] lest 1691 Kn. surprized] surpriz'd, 1671 1691; surpris'd; Kn. us] ~; MS.
- 171 Deare] Dear 1671 1691 Kn. Fraylety] Bridget, Kn. this,] ~, MS; ~; - Kn. I fly I fly.] I flie, I flie. - 1671 1691 Kn.
- 172 O] ~, Kn. Fraylety are] Bridget! Are 1671 1691 Kn. there,] ~, MS; ~? 1671 1691 Kn. Severely] severely 1671 1691; severely, Kn. then] than 1671 1691 Kn.
- 173 Tamberlaine] Tamberlain; 1671 1691; Tamerlain; Kn. which] ~, Kn. way] ~, Kn. noe] no 1671 1691 Kn. comparrison, ha.] comparison, hah? 1671 1691; Comparison: hah? Kn.
- 174 soe] so; 1671 1691 Kn. Ladder] ~, Kn. gone] ~, 1671 1691 Kn. Lay] lay 1671 1691 Kn.
- 175 downe] down 1671 1691 Kn. backside] back-side 1671; back side 1691; Back-side Kn. house] House, Kn. presently] ~, 1671 1691 Kn. designe you] design 1671 1691 Kn.
- 176 assignation,] ~, MS; assignation for you; 1671 1691; Assignation for you; Kn. hast, hast, least] haste, lest 1671 1691 Kn. bee discovered] be discover'd 1671 1691 Kn.
- 177 Deare] Dear 1671 1691 Kn. Fraylety] Bridget, Kn. Ring,] ~, MS; ~; Kn. [I be] I'll be 1671 1691 Kn. instantly -] ~. 1671 1691 Kn.
- 177.1 Exit with the other Ladder] Ex. with a Ladder. 1671 1691 Kn.
- 178 Goe] Go 1671 1691 Kn. wayes] ways 1671 1691; ways, Kn. baboones] Baboons, 1671 1691; Babboons, Kn. bee] be 1671 1691 Kn.
- 179 farces.] Farces - 1671 1691 Kn.
- 179.1 FRAYLETY] Frayletie MS.
- 180 Ist] Is it 1671 1691 Kn. possible,] ~, MS; ~! 1671 1691 Kn. Theives comeing] Thieves coming 1671 1691 Kn. att] at 1671 1691 Kn. window,] ~, MS; Window! 1671 1691 Kn. Heaven] ~! 1671 1691 Kn.
- 181 tremble.] ~! 1671 1691 Kn.
- 182 Truely] Truly 1671 1691; Truly, Kn. Madam] ~, 1671 1691 Kn. beaten] ~, Kn. Ladyshipp] Ladyship 1671 Kn; Ladiship 1691.
- 183 could] can 1671 1691 Kn.
- 184 revenge] Revenge Kn. impertinence] Impertinence Kn.
- 185 mee,] me, 1671 1691; me; Kn. affraid] afraid 1671 1691 Kn. Coxcombes] Coxcombs 1671 1691 Kn. Raymunds] Raymund's Kn. vist] Visit 1671 1691 Kn.
- 186 Feare] Fear 1671 1691 Kn. that Maddam] ~, Madam 1671 1691 Kn.
- 187 Bee] Be 1671 1691 Kn. apprehensive] ~, Kn. Maddam] Madam, 1671 1691; Madam; Kn. Rascalls] Rascals 1671 1691 Kn. satisfiyed] satisfi'd 1671; satisfied 1691 Kn. four] for 1671 1691 Kn.
- 188 paines] pains 1671 1691; Pains, Kn.
- 188.1 after him] after 1671 1691 Kn.
- 189 Gentlemen] ~, 1671 1691 Kn.
- 190 Deare] Dear 1671 1691 Kn. freinds] friends, 1671 1691; Friends, Kn. Slave] ~; 1671 1691 Kn. word] Word Kn. enemy] Enemy 1671 1691 Kn. foes] Foes 1671 1691 Kn.
- 191 Oh] ~, Kn. here,] ~, MS; ~! 1671 1691 Kn. Ile] I'll 1671 1691 Kn. you Oldpox and Drybob] you 1671 1691; you, Kn. comeing] coming in 1671 1691 Kn.
- 192 Mistresse] Mistriss 1671 1691; Mistress Kn. Serenade] ~, 1671 1691 Kn. Couple] couple 1671 1691 Kn. fellonious Rascalls] Felonious Rascals 1671 1691 Kn.
- 193 Climbeing] climbing 1671 1691 Kn. att] at 1671 1691 Kn. window] Window 1671 1691 Kn. house] House; 1671 1691 Kn. soe bruised] so bruis'd 1671 1691 Kn.

- 194 Dogs] ~, 1671 1691 Kn. theile] they'l 1671; they'll 1691 Kn.
 bee fitt] be fit 1671 1691 Kn. Climbeing] climbing 1671 1691 Kn.
 weeke] Week 1671 1691 Kn. againe] agen 1671; again 1691 Kn.
- 195 aside] 1671 1691 Kn OMIT. Plague on't] plague~, 1671 1691 Kn.
 feel't] feel it 1671 1691 Kn. bones] ~, 1671 1691; Bones, Kn.
 disemble] dissemble 1671 1691 Kn.
- 196 aside] 1671 1691 Kn OMIT. A pox] Pox 1671 1691 Kn. em]
 them, 1671 1691 Kn. Laid] laid 1671 1691 Kn. been] been
 Kn. Threshing] threshing 1671 1691 Kn.
- 197 Twelvepence] Twelve Pence 1671 1691 Kn. day] Day Kn.
- 198 possible.] ~? 1671 1691 Kn.
- 199 Yes] ~, 1671 1691 Kn. you] ~; Kn. blade] Blade 1671 1691 Kn.
 Testifye] testifie 1671 1691 Kn.
- 200 Why] ~, 1671 1691 Kn. these] ~, Kn. Oldpox] Crazy? 1671
 Kn.
- 201 Death] 'Death, 1671 1691; 'Death! Kn. selfe] self 1671 1691 Kn.
 soe,] ~, MS; so. - 1671 1691 Kn. if] If 1671 1691 Kn. beene]
 been 1671 1691 Kn.
- 202 there] ~, Kn. soe malled] mall'd 1671; maul'd 1691 Kn.
 villaines] Villains 1671 1691 Kn.
- 203 part] ~, Kn. doe not] don't 1671 1691 Kn. there] ~,
 1671 1691; ~; Kn. Extraordinary] extraordinary 1671 1691 Kn.
- 204 Passion] passion 1671 1691. have had] had 1671 1691 Kn.
 blood] Blood Kn. Rogues] ~; 1671 1691 Kn. certaine,]
 certain. - 1671 1691 Kn.
- 205 a] O 1671 1691 Kn. pox] Pox Kn. hands.] Hands! Kn.
- 206 to Lady Lovevouth] 1671 1691 Kn OMIT. Hee] He 1671 1691 Kn.
 fighting Maddam] ~, Madam, 1671 1691 Kn. thats] that's 1671
 1691 Kn.
- 207 on't,] ~, MS; ~; 1671 1691 Kn.
- 208 wonder] ~, 1671 1691 Kn. Raymund] Raymond MS; Raymund, 1671
 1691 Kn. noebody] no body 1671 1691; no Body Kn. Torne
 band] torn Band, 1671 1691 Kn.
- 209 sleeve] Sleeve, 1671 1691 Kn. Coate] Coat 1671 1691 Kn.
 through,] ~, MS; thorow, 1671 1691; thorough; Kn. theyr]
 they are 1671 1691 Kn. blinde] blind 1671 1691 Kn.
- 210 lack] ~, 1671 1691; ~! Kn. Brisk] Brisk, 1671; Briske, 1691
 Kn. your] you are 1671; you're 1691 Kn. bloody] ~, 1691
 Kn. band's torne] Band's torn 1671 1691 Kn.
- 211 Ha,] ~ ! 1671 1691 Kn. bloody] Bloody 1691; Bloody, Kn.
 you.] ~? 1671 1691 Kn.
- 212 to Theodosia] 1671 1691 Kn OMIT. humor] ~, 1671; Humor, 1691;
 Humour, Kn.
- 213 protest Sir] ~, ~, 1671 1691 Kn. mee,] ~, MS; me, 1671 1691;
 me. Kn. what] What 1691 Kn. dangers] Dangers Kn.
- 214 selfe into.] self ~? 1671 1691 Kn.
- 215 Alas Madam] ~, ~, 1671 1691 Kn. noething] nothing, 1671 1691;
 nothing; trifle] ~, 1671 1691; Trifle, Kn. trifle] Trifle Kn.
- 216 Coates] Coat's 1671 1691 Kn. through,] ~, MS; thorough; Kn.
- 217 Coate Coat 1671 1691 Kn. through, MS; ! 1671; thorough!
 1691 Kn. where where,] ~, ~? 1671; Where, Where? 1691 Kn.
 ha,] ha, ha, 1671 1691; ha, ha; Kn. tis soe] 'tis so 1671
 1691 Kn.

- 218 Ah] A 1671 1691 Kn. pox] Pox Kn. him] ~; Kn. the] this
1671 1691 Kn. bully heldebrand] Bully Heildibrand 1671 1691 Kn.
flesht] flesh'd, 1671 1691 Kn.
- 219 vallour] Valour 1671 1691 Kn.
- 220 wounded] ~, Kn. Sir.] ~? 1671 1691 Kn.
- 221 Pshaw,] 'Pshaw 1671; 'Pshaw, 1691 Kn. Madam] ~, 1671 1691 Kn.
this,] ~? Kn. alas] Alas Kn. noe] no 1671 1691 Kn.
notice] Notice Kn. this,] ~ MS; ~; 1671 1691 Kn.
- 222 Phaw] 'pshaw, 1671 1691; 'Pshaw, Kn. Slight] slight 1671
1691 Kn. thing] ~, 1671 1691; Thing, Kn. a toy a toy] a
toy, 1671 1691; a Toy; Kn. la, la, la, la.] la, la, la. 1671
1691 Kn.
- 223-224 1671 1691 Kn OMIT.
- 225 goe] go 1671 1691 Kn. Surgeon Sir.] Surgeon? 1671 1691;
Surgeon! Kn.
- 226 aside] 1671 1691 Kn OMIT. Noe] No, 1671 1691 Kn. you] ~,
1671 1691 Kn. hee'l] he'd 1671 1691 Kn. trick] Trick Kn.
on't,] ~ MS; ~; 1671 1691 Kn. Noe noe] no, no, 1671 1691;
No, no, Kn. noe meanes,] no means; 1671 1691 Kn.
- 227 alas] ~, 1671 1691 Kn. soe] so 1671 1691 Kn. on't,] ~ MS;
~: 1671 1691 Kn. used] us'd 1671 1691 Kn. things,] ~;
1671 Kn. Pshaw] 'pshaw, 1671 1691 Kn.
- 228 noething,] ~ MS; nothing: 1671 1691 Kn. pray] Pray 1671 1691 Kn.
fidlers,] ~ MS; Fiddles, 1671 1691; Fiddles; Kn. come come
and lett] come, come; let 1671 1691 Kn. bee verry] be very
1671 1691 Kn. merry] ~, 1671 1691; ~: Kn.
- 230 Sweete] Sweet 1671 1691 Kn. Brisk] Briske 1671 1691; Briske,
Kn. doe] do 1671 1691 Kn. favour] Favour Kn. occasion]
Occasion Kn. this,] ~? 1671 1691.
- 231 Noething noething Maddam,] Nothing, nothing, Madam, 1671 1691;
Nothing, nothing; Kn. alas,] ~, - 1671 1691; ~ - Kn.
- 232-234 1671 1691 Kn OMIT.
- 235 selfe] self 1671 1691; self, Kn. ile]. I'll 1671 1691 Kn.
faile] fail 1671 1691 Kn. waite] wait 1671 1691 Kn.
- 236 Ladieshipp] Ladyship 1671 1691 Kn. mee] me 1671 1691 Kn.
- 237 Faith] 'Faith, Kn. Madam] ~, 1671 1691 Kn. needes] needs
1671 1691 Kn. it] ~, 1671 1691 Kn.
- 238 accompt] an account 1671 1691; an Account Kn. words] Words
Kn. passt] passed 1671 1691 Kn. you] ~; 1671 1691 Kn.
and] ~, Kn. honour] ~, 1671; Honour, 1691 Kn. Madam hee's]
~, he's 1671 1691 Kn.
- 239 fellow] Fellow Kn.
- 240 Nay] ~, 1671 1691 Kn. you] ~, Kn. Brisk] Briske 1691 Kn.
- 241 Nay] ~, 1671 1691 Kn. out,] ~ MS; ~; Kn. hee] he 1671
1691 Kn. Lightening] Lightning, 1671 1691 Kn.
- 242 confesse twas] confess it was 1671 1691 Kn. fortune] Fortune
Kn. bee disarmed Madam,] be disarm'd, ~; 1671 1691 Kn. noe]
no 1671 1691 Kn.
- 243 honour] ~, 1671; Honour, 1691 Kn. twas against soe] 'twas
by so 1671 1691 Kn. fellow] ~, 1671 1691; Fellow, Kn.
Generosity] generosity 1671 1691.
- 244 embrace -] ~. 1671 1691 Kn. Deare fræind] Dear Friend, 1671
1691 Kn. oblided] oblig'd 1671 1691 Kn. ever -] ~. 1671
1691 Kn. Come] come MS; ~, Kn. fiddles] Fiddles 1671 1691;
Fiddles, Kn.

- 245 come in ... gave you] strike up, I have provided a very honest fellow to dance. (A Jig is Danc'd. 1671 1691; strike up; I have provided a very honest Fellow to dance. (A Jig is Danc'd. Kn. 246-248.1 1671 1691 Kn OMIT.
- 249 Madam Ile] ~, I'll 1671 1691 Kn. faile] fail 1671 1691 Kn. waite] wait 1671 1691 Kn. you,] ~ MS; ~; Kn. servant -] Servant. - 1671 1691 Kn.
- 250 Madam] ~, 1671 1691 Kn. punctuall] punctual 1671 1691 Kn.
- 251 me] ~, 1691 Kn.
- 253 Madam] ~, I'll 1671 1691 Kn. goe] go 1671 1691 Kn. waite] wait 1671 1691 Kn. you,] ~ MS; ~; Kn. you'l] you'll 1691 Kn. not faile.] not fail. 1671; fail not. 1691; fail not? Kn.
- 254 bee soe Injurious] be so injurious 1671 1691 Kn. selfe] self 1671 1691 Kn.
- 255 kisse] kiss 1671 1691 Kn. hands,] ~. 1671 1691; Hands. Kn. Madam] ~, 1671 1691 Kn. Ladyshipps] Ladyships 1671 1691; Ladyship's Kn. obediant] obedient 1671; humble 1691 Kn.
- 257 night] ~, 1671 1691; Night, Kn. sweete] sweet 1671 1691 Kn. Oldpox,] Crazy; 1671 1691 Kn. Brisk] Brisk, 1671; Briske, 1691 Kn. pleased] pleas'd 1671 1691 Kn.
- 258 favour] favor 1671. mee] me 1671 1691 Kn. absence] Absence Kn.
- 259 Pray] 'Pray 1671. doe] do, 1671 1691 Kn. dresse] dress 1671 1691 Kn. you] ~, 1671 1691; ~; Kn. to-morrow] to morrow 1671; to Morrow 1691; to-Morrow Kn.
- 260 vizit] Visit 1671 1691 Kn.
- 261 Ladies] ~, Kn. Servants Servant] Servant, ~, 1671 1691; Servant; ~, Kn. Ladies,] ~ MS; ~; Kn. Come Fiddles ... along boyes,] 1671 1691 Kn OMIT.
- 262 fa la la la.] fa, la, la, la. - 1671 1691 Kn.
- 262.1 Exit with Fiddles] Exit Brisk. 1671; Ex. Briske. 1691 Kn.
- 263 Pray] Ptay 1671; ~, Kn. Gentlewoeman] Gentlewoman 1671 1691; Gentlewoman, Kn. goe] go 1671 1691 Kn. in to] into 1671 1691 Kn. doe heare] 1671 1691 Kn OMIT.
- 264 Madam Ile] ~, I'll 1671 1691 Kn. obey.] ~. - 1671 Kn; ~ - 1691.
- 265 doe.] do. - 1671 1691 Kn.
- 266 Goe] Go 1671 1691 Kn. wayes] ways, 1671 1691 Kn. deare Aunt] dear ~, 1671 1691 Kn. thou shalt] thou'lt 1671 1691 Kn.
- 267 neere] ne'r 1671; ne're 1691; ne'er Kn. if] If 1671 1691 Kn. unkle] Uncle, 1671 1691 Kn. report] Report Kn. kill'd in Candia] kill'd 1671 1691 Kn.
- 268 appeare] appear 1671 1691 Kn. againe] agen, 1671; again, 1691 Kn. has] ~, 1671 1691 Kn. thinks] ~, 1671 1691 Kn. husband] Husband, 1671 1691 Kn.
- 269 t'wold bee noe] it would be no 1671 1691 Kn. farce] Farce 1671 1691 Kn.
- 269.1 RAYMUND] Raymond MS.
- 270 Now] Now, now, 1671 1691 Kn. Incomperable] Incomparable 1671 1691 Kn. Theodosia] Theodosia, 1671 1691 Kn. in] with 1671 1691 Kn. oppertunity] opportunity 1671 1691; Opportunity Kn.
- 271 soe] so 1671 1691 Kn. for] ~, Kn. selfe att] self at 1671 1691 Kn. feete] feet, 1671 1691; Feet; Kn. you] ~, 1671 1691 Kn.
- 272 belongs] belongs 1671 1691 Kn. life] Life Kn.

- 273 Justice] justice 1671 1691. mee] me 1671 1691 Kn.. Levity]
levity, 1671 1691; ~, Kn. soe] so 1671 1691 Kn.
- 274 graunting it] granting ~; 1671 1691 Kn. soe] so 1671 1691
Kn. honour] ~, 1671 1691; Honour, Kn. easiennesse] easiness
1671 1691; Easiness Kn.
- 275 Somewhat] somewhat 1671 1691 Kn. Slavery] slavery 1671 1691.
suffer] ~, 1671 1691; ~; Kn. noe] no 1671 1691 Kn.
disesteeme] disesteem 1671 1691; Disesteem Kn.
- 276 Madam tis soe] ~, It is so 1671 1691 Kn. advantage] ~,
1671 1691; Advantage, Kn.
- 277 Cause] ~, 1671 1691; ~; Kn. lett] let 1671 1691 Kn. begg]
beg 1671 1691 Kn. you] ~, 1671 1691 Kn. fortune] Fortune
Kn. soe] so 1671 1691 Kn.
- 278 these] those 1671 1691 Kn. oppertunityes] opportunities, 1671
1691; Opportunities, Kn. wee] we 1671 1691 Kn. use] Use
Kn. wee] we 1671 1691 Kn.
- 279 soe] so 1671 1691 Kn. Confidence] confidence 1671 1691.
honnour] honour, 1671 1691; Honour, Kn. yeild] yield 1671
1691 Kn.
- 280 conduct] Conduct Kn. affaire] affair, 1671 1691; Affair, Kn.
noething] nothing 1671 1691 Kn. then] than 1671 1691 Kn.
bee redeemed] be redeem'd 1671 1691 Kn.
- 281 fooleish] foolish 1671 1691 Kn. Tyranny] Tyranny 1691 Kn.
- 282 Garden] ~, 1671 1691 Kn. you] ~, Kn.
- 283 Raymund] Raymund. 1671 1691 Kn. but] But 1671 1691 Kn.
pray] ~, Kn. Madam] ~, 1671 1691 Kn. mee] me 1671 1691
Kn. to] into 1671 1691 Kn. Chamber] ~, 1671 1691; ~; Kn.
least] lest 1671 1691 Kn.
- 284 you] ~, 1671 1691 Kn. informe] inform 1671 1691 Kn.
- 285 Tis noe] 'Tis no 1671 1691 Kn. advise] advice 1671 1691;
Advice Kn.
- 286 disposed] dispos'd 1671 1691 Kn. Oldpox.] Crazy? Kn.
- 287 Oh] O 1671 1691; O, Kn. enough] ~, 1671 1691 Kn. Sir.]
~; 1691.
- 288 passion] Passion Kn. hee] he 1671 1691 Kn. mee] me,
1671 1691; me Kn.
- 289 longe from mee,] ~ ~ ~ MS; long, 1671 1691; long. Kn. the]
The Kn. story] Story 1671 1691 Kn. Theives att] Thieves
at 1671 1691 Kn. Window] ~, 1671; window, 1691. mee]
me 1671 1691 Kn.
- 290 fright] ~, 1671 1691; Fright, Kn. noething] nothing 1671
1691 Kn. love] Love 1671 1691 Kn.
- 290.1 lookeing] looking 1671 1691 Kn. wall] Wall. 1671 1691 Kn.
- 291 Soe the] The 1671 1691 Kn. Cleere,] ~ MS; clear on this
side, 1671 1691; clear on this Side; Kn. Mistresse] Mistriss
1671 1691; Mistress Kn. bee but here now] be but in the Garden,
1671 1691 Kn. I feare noething,] I am safe - 1671 1691 Kn.
- 292 my deare, my deare] My Dear 1671 1691 Kn.
- 293 1671 1691 Kn OMIT.
- 294 Sir I am here] Here I am 1671 1691 Kn.
- 295 my deare] 1671 1691 Kn OMIT. come,] ~ MS. wer't] were't
Kn. as] a Kn. Paules was Ide venture it.] Grantham Steeple!
1671; Grantham-steeple! 1691; Grantham Steeple. Kn.
- 295.1 1671 1691 Kn OMIT.
- 296 On my Shins my Shins Sdeath] Death 1671 1691; Death! Kn. Leggs.]
Shins; 1671 1691 Kn.

- 297-298 1671 1691 Kn OMIT. climbed,] ~^ MS. doore,] ~^ MS.
 299 Sdeath I] I 1671 1691 Kn. murdred.] murder'd: 1671 Kn;
 Murder'd: 1691. I] Oh I 1671; Oh, I 1691 Kn. see by experience]
 see 1671 1691 Kn. leapes] leaps 1671; Leaps 1691 Kn. fitt
 for a man ... laid open] for men that have flux'd thrice 1671;
 for Men that have flux'd thrice 1691 Kn.
- 300.1 DRYBOB appeares above] Enter Drybob looking over the Wall.
 1671 1691 Kn.
- 301 Leape] leap 1671 1691 Kn. honour] honour 1671; Honour 1691 Kn.
 302-303 1671 1691 Kn PLACE BEFORE 300.1. How now] How 1671 1691;
 How, Kn. Raymund] Raymond MS; Raymund! 1671 1691 Kn. have]
 Have 1671 1691 Kn. selfe.] self? 1671 1691 Kn.
- 303 Mr. Raymund, ... Madam here.] Did you expect Raymund here? I
 am not he. 1671 1691 Kn. Raymund,] ~^ MS.
- 303.1 DRYBOB leapes downe] Noise crying Thieves. 1671 1692 Kn.
 304 O Heaven] Oh ~! 1671 1691 Kn. Theives Theives Murder
 Murder] Thieves, thieves, 1671; Thieves, Thieves, 1691; Thieves,
 Thieves! Kn. helpe helpe.] help, help. 1671; Help, Help.
 1691; Help, Help! Kn.
- 305 1671 1691 Kn HAVE:
Craz. Death [! Kn] what do I here?
Dryb. Thieves! I shall be apprehended for a House-breaker.
Craz. Where shall I hide my self? I would not be discover'd
 for the World.
 this,] ~^ MS. *Loveyouth's]* *Loveyouth MS.*
- 306 astonished] astonish'd 1671 1691; astonish'd, Kn. head] Head
 1671 1691 Kn. Gorgon,] ~; 1671 1691 Kn. doe] do 1671
 1691 Kn.
- 307 little,] ~^ MS; ~? Kn. bee] be 1671 1691 Kn. Theife] Thief
 1671 1691 Kn.
- 308 Tis] 'Tis 1671 1691 Kn. darke,] ~^ MS; dark, 1671 1691 Kn.
 where] Where 1691. selfe,] self? 1671 1691 Kn. what
 Devillish mistake is this.] Dryb. What Devilish mistake is
 this? 1671 1691; Dryb. What Devilish Mistake is this? Kn.
- 310 o] o' 1671 1691 Kn. post,] ~^ MS; Post, 1691 Kn. have gott]
 get 1671; have got 1691 Kn. Diabolicall] most Diabolical 1671
 1691 Kn.
- 311 fall] Fall 1691 Kn. running] runnig MS.
 312 Sdeath] Death 1671 1691; Death! Kn. Whats] what was 1671
 1691 Kn. against,] ~^ MS; ~? Kn. fellow] Fellow Kn. I].
 ~, 1671 1691 Kn.
- 313 bee] be 1671 1691 Kn. disappointed Just] ~, just 1671 1691 Kn.
 beene] been 1671 1691 Kn. Mistress] Mistriss? 1671 1691;
 ~! Kn.
- 314 Comfort] comfort 1671 1691. is] ~, 1671 1691 Kn. mee]
 me 1671 1691 Kn.
- 315 this.] ~? - 1671 1691 Kn.
 315.1 They gropeing ... hands] Groping lites upon his hand. 1671;
Groping, lights upon his hands. 1691; Groping, lights upon his
Hands. Kn.
- 316-321 1671 1691 Kn OMIT.
 317 here,] ~^ MS.
 318 Love,] ~^ MS. recoyle, MS.
 319 embraces.] MS HAS SCORED THROUGH: soe to signify a repulse.
 320 me,] ~^ MS.

- 322 Oh horred] O horrid! 1671 1691 Kn. sure] Sure 1691 Kn.
house] House 1671 1691 Kn. haunted;] ~, 1671 1691. escape.]
scape? 1671 1691; 'scape? Kn.
- 323 bee] be 1671 1691 Kn. devill] Devil 1671 1691 Kn. I laid
hold on] that touch'd me, 1671 1691 Kn. sly] slie 1671; slye
1691. Tricks] ~, Kn.
- 324 man,] ~ MS; man thus; 1671; Man thus; 1691 Kn. would] wou'd
1691. hee] he 1671 1691 Kn. bee] be 1671 1691 Kn. Civill]
civil 1671 1691 Kn. Devill] Devil 1671 1691 Kn. was] ~:
1671; ~; 1691 Kn. beate] beat 1671 1691 Kn. Wiltshaire] Wiltshire 1671 1691 Kn.
- 325 Drum] ~, 1671 1691 Kn. man] Man 1691 Kn. hee is] he ~,
1671 1691 Kn. him] ~, 1671 1691 Kn. unlesse hee] unless
he 1671 1691 Kn.
- 326 Company] company 1671 1691.
- 327 Whats here,] ~ ~ MS; What's ~? 1671 1691 Kn. her] Her
1691 Kn. amazement] Amazement Kn. door] Door 1671 1691 Kn.
- 328 house,] ~ MS; House, 1671 1691; House. Kn. I'll] I'll 1671
1691 Kn. there,] ~ MS; ~; Kn. ther's] there's 1671 1691 Kn.
then here.] yet than here - 1671 1691; yet, than here - Kn.
- 328.1 Hee goes in] Goes in. 1671 1691 Kn.
- 329 Ha] ~, 1671 1691 Kn. att] at 1671 1691 Kn. doore,] ~ MS;
Door, 1671 1691; Door; Kn. Ile] I'll 1671 1691 Kn. him]
~; 1671 1691 Kn.
- 330 attachment] Attachment Kn. mee.] me. - 1671 1691 Kn.
- 331 doore] Door 1671 1691 Kn. this,] ~ MS; ~? 1671 1691 Kn.
Ile In and Hide] I'll e'en hide 1671 Kn; I'll e'n hide 1691.
selfe] self 1671 1691 Kn. here] ~, Kn. bustle] bussle
1671. bee] be 1671 1691 Kn.
- 332.2 A noise within] 1671 1691 Kn OMIT.
- 333 WITHIN Noise within. 1671 1691 Kn. here] ~, 1671 1691 Kn.
follow follow.] ~, ~. 1671 1691; ~, ~! Kn.
- 334 conceale] conceal 1671 1691 Kn. selfe] self 1671 1691; self, Kn.
past] ~, 1671 1691 Kn.
- 335 selfe] self 1671 1691 Kn. Theodosias] Theadosias MS; Theodosia's
1671 1691 Kn. Chamber,] ~ MS; ~, 1671 1691 Kn. whats here,]
~ ~ MS; What's ~? 1671 1691 Kn. ha, I beleive this leades]
This I believe leads 1671 1691; This, I believe, leads Kn.
- 336 Cellar,] ~ MS; ~; Kn. decend] descend 1671 1691; descend, Kn.
Lye] lie 1671 1691; lye Kn.
- 336.2 torches Swords Spitts and fireforks] Torches, Spits, and Fireforks,
Mr. Sneake and Sir Richard. 1671; Torches, Spits, and Fireforks,
Mr. Sneake, and Sir Richard. 1691; Torches, Spits, and Fireforks,
Mr. Sneak, and Sir Richard Loveyouth. Kn.
- 337 Come] ~, 1671 1691 Kn. wee] we 1671 1691 Kn. mustred]
muster'd 1671 1691 Kn. forces] ~, 1671; Forces, 1691 Kn.
letts] let's 1671 1691 Kn.
- 339 1671 1691 Kn HAVE:
Sir Rich. Ay, come [, Kn] let's see who this Devil is my Lady
speaks of; we shall find more than one [, Kn] I believe.
2 Serv. I believe we shall find them to be Thieves.
1 Serv. If it be the Devil, Mr. Parson, we'll [we'l 1691] turn
you loose to him, [, Kn] you take pay [Pay Kn] to fight
against him; [, Kn] we are but Volunteers [Voluntiers 1691 Kn].
Sneak. If he dares approach, [^ 1691] I will conquer him
syllogistically [Syllogistically 1691 Kn] in Mood and figure

- [Figure 1691 Kn] , and conjure [Conjure 1691 Kn] him
down with
Barbara [, 1691 Kn] Celarent [, 1691 Kn] Darii,
Ferioque [, 1691 Kn] Darapti.
Cesare, Camestres, &c.
- 2 Serv. Hold, hold, [; Kn] 'slife [s'life 1691; 'slife! Kn]
this is the way to raise him.
- 1 Serv. I think [, Kn] your best way is to take the great
Bible in the Hall, [^ 1691] and fling at his head; [Head:
1691 Kn] that [That Kn] will knock him down [, Kn] certainly.
- Sir Rich. Come, let's in quickly, [; Kn] if they be Thieves,
they'l [they'll Kn] escape else.
- 340 Whats the] The 1671 1691 Kn. doore] Door 1671 1691 Kn.
open,] ~^ MS; is open, 1671 1691; is open; Kn. [ple lock it
... secure e'm] if there be anybody there, we'll lock it and
secure 'em - 1671 1691; if there be anybody there, we'll lock
it, and secure 'em - Kn. mee,] ~^ MS.
- 342 1671 1691 Kn OMIT.
- 342.1 Exeunt Servants manet FRAYLETY] Enter Bridget with a Candle.
1671 1691 Kn.
- 343 this,] ~^ MS; ~! 1671 1691 Kn. marrd] marr'd 1671 1691 Kn.
designe,] ~^ MS; design; 1671 1691; Design; Kn.
- 344 Neice,] Niece, 1671 1691; Niece: Kn. wee] we 1671 1691 Kn.
redemption] Redemption Kn.
- 344.1 RAYMUND] Raymond MS. THEODOSIA] Theadosia MS.
- 345 ungratefull] ungrateful 1671 1691 Kn. man] ~, 1671 1691;
Man! Kn. I] ~, Kn. this] ~, 1671 1691 Kn. soe soone]
so soon 1671 1691 Kn.
- 346 heart,] ~^ MS; Heart, Kn. soe] so 1671 1691 Kn. mee,]
~^ MS; me; 1671 1691; me? Kn. oh] O 1671 1691 Kn. unheard
of] unheard-of Kn.
- 347 Villany.] ~! Kn.
- 348 Madam] ~, 1671 1691 Kn. heare mee] hear me 1671 1691 Kn.
- 349 Noe] No, 1671 1691 Kn. Trecherous] treacherous 1671 1691 Kn.
man] ~, 1671 1691; Man, Kn. heare noe] hear no 1671 1691 Kn.
more,] ~^ MS; ~. Kn.
- 350 hast] Hast 1671 1691 Kn. Impudence] impudence 1671 1691.
it -] ~! 1671 1691 Kn. Oh, heaven] O ~! 1671 1691; O Heaven!
Kn. ever -] ~. 1671 1691 Kn. but] But 1671 1691 Kn.
- 351 you,] ~^ MS. Creature] ~, 1671 1691 Kn. thus,] ~^ MS;
~: 1671 1691 Kn. take] Take 1671 1691 Kn.
- 352 Liberty,] ~^ MS; liberty, 1671 1691; ~; Kn. henceforward]
hence forwards 1671; hence-forwards 1691 Kn. bee] be 1671
1691 Kn. Prison] ~, 1671 1691 Kn. disposed] dispos'd
1671 1691 Kn.
- 353 person] Person, 1671 1691 Kn. Ile] I'll 1671 1691 Kn.
- 354 Then] ~, Kn. Madam] ~, 16 1 1691 Kn. selfe] self 1671
1691 Kn. sooner] ~, Kn. then] than 1671 1691 Kn.
- 355 modesty] Modesty 1671 1691 Kn. leave,] ~^ MS; ~; 1671 1691 Kn.
mine] ~, Kn. breath,] ~^ MS; ~; 1671 1691; ~: Kn.
- 356 noething] nothing 1671 1691 Kn. death] Death Kn.
- 357 And] ~, Kn. Madam] ~, 1671 1691 Kn. minute] Minute Kn.
you] ~, 1671 1691 Kn. Plagues] plagues 1671 1691.
- 358 ere] e'r 1671; e're 1691; e'er Kn. afflicted yett] ~ yet
1671 1691; yet afflicted Kn. mankinde] mankind 1671 1691;
Mankind Kn. mee] me 1671 1691 Kn.
- 359 condition] Condition Kn. I -] ~? 1671 1691; ~! Kn. But]

- but 1671 1691; ~, Kn. Raymund] Raymund, Kn.
 360 this,] ~; Kn. Interlude] enterlude 1671 1691.
 361 Maddam] Madam, 1671 1691 Kn. truth] Truth Kn. Ile dye]
 I'll die 1671 1691 Kn. for;] ~, 1671 1691. Though] though
 1671 1691; though, Kn. Madam] ~, 1671 1691 Kn. obliged]
 oblig'd 1671 1691 Kn.
 362 begg] beg 1671 1691 Kn. your] your Ladyships 1671; your
 Ladiships 1691; your Ladyship's Kn. pardon] Pardon Kn.
 makeing] making 1671 1691 Kn. property] Property Kn.
 363 Impudence.] impudence! 1671 1691; Impudence! Kn. Come]
 ~, Kn. Mistresse] Mistriss 1671 1691; Mistress, Kn.
 quickley,] ~ MS; quickly, 1671 1691; quickly; Kn.
 364 Ile bee] I'll be 1671 1691 Kn. keeper] Keeper 1691.
 365 Madam wee] ~, we 1671 1691 Kn. prisoners] pris'ners 1671;
 Pris'ners 1691 Kn. togeather] together 1671 1691 Kn.
 366 doores] Doors, 1671 1691 Kn. villaine] Villain, 1671 1691;
 Villain; Kn.
 367 Chastise] chastise 1671 1691 Kn. Insolence] insolence 1671
 1691. death] Death Kn.
 368 Madam] ~, 1671 1691 Kn. soe meane] so mean 1671 1691 Kn.
 Soule] soul, 1671 1691; Soul, Kn.
 369 Mistresse] Mistriss 1671 1691; Mistress Kn.
 370 Sir] ~, 1671 1691 Kn. let] Let 1671 1691. mee intreate]
 me entreat 1671 1691 Kn. mee] me, 1671 1691; me; Kn. selfe
 wee] self we 1671 1691 Kn.
 371 longe] long 1671 1691 Kn. seperated] separated 1671 1691 Kn.
 372 But] ~, Kn. Madam] ~, 1671 1691 Kn. twill]'twill 1671
 1691 Kn. dangerous] dang'rous 1671.
 373 Sir] ~, 1671 1691 Kn. let] Let 1671 1691. begg] beg
 1671 1691 Kn. further] ~, 1671 1691 Kn. gon,] ~ MS;
 gone; 1671 1691 Kn. makeing a bustle ... question.] if you
 should make more noise in this business, it might call my honour
 in question 1671 1691; if you should make more noise in this Business,
 it might call my Honour in Question Kn.
 375 Maddam] Madam, 1671 1691 Kn. obey] ~, 1671 1691; ~; Kn.
 instantly,] ~ MS; ~; Kn. tis] 'tis 1671 1691 Kn.
 376 this -] ~. 1671 1691; ~. - Kn.
 377 Away] ~, 1671; ~: Kn. noe] no 1671 1691 Kn. discourses.]
 ~. - 1671; ~ - 1691; Discourses - Kn.
 378 Well] ~, 1671 Kn. disease] Disease Kn. Cure;] ~. Kn.
 Fraylety] Bridget, Kn.
 379 moment] Moment Kn. Mistresse] Mistriss 1671 1691; Mistress Kn.
 380 Oh Sir] O ~, 1671 1691 Kn. you.] ~ - Kn.
 381 Fraylety] Bridget, Kn.
 382 Oh Sir] O Sir, 1671 1691 Kn. called] call'd 1671; call'd,
 1691 Kn.
 383 you] ~; 1671 1691 Kn. Theodosia] Theodosia, 1671 1691 Kn.
 happens] ~, Kn.
 384 bee] be 1671 1691 Kn. frighted.] ~, 1671 1691; ~; Kn.
 Ile aboute] I'll about 1671 1691 Kn.
 384.1 Exit FRAYLETY] 1671 1691 Kn OMIT.
 384.2 Enter Servants from the Garden] Enter Servants, Sir Richard,
and Sneak. - 1671; Enter Servants, Sir Richard, Sneak, - 1691;
Enter Servants, Sir Richard Loveyouth and Sneak. - Kn.
 385 Ladie] Lady 1671 1691 Kn. noething] nothing. 1671 1691 Kn.
 I am ... noe body] 1671 1691 Kn OMIT. sure,] ~ MS.

- 387 The walls] If any body had been there, the Walls 1671 1691 Kn.
inside] ~, 1671 1691; Inside, Kn. if Theives had been there
they] they 1671 1691 Kn.
- 388 escaped] 'scap'd 1671 1691 Kn.
- 389 Ha,] ha, MS. one,] ~ MS; ~; Kn. Seize] sieze 1671 1691 Kn.
- 390 me] ~, 1671 1691 Kn. yee] you 1671 1691 Kn. Rascalls,]
~ MS; Rascals; 1671 1691; Rascals! Kn. att yee] at you
1671 1691 Kn.
- 390.1 fight hee beates them back and goes out] fight, and Raym.
beats 'em off. 1671; fight, and Raym. beats them off. 1691 Kn.
- 390.2 1671 1691 Kn OMIT.
- 391-397 1671 1691 Kn REPLACE BY:
Sneak. Nay, now you are in Combat, I'll leave you - (Exit.
2 Serv. This a Thief, [! Kn] I am sure he fights like a Devil.
Sir Rich. 'Tis Mr. Raymund, [; Kn] did you not know him. [? Kn]
1 Serv. A pox on him, was't he? but let's to my Lady, and give
her an account [Account Kn] . -
- 394 Escaped,] ~ MS.
- 396 Theife,] ~ MS.
- 397.2 DRYBOB,] Drybob 1671 1691 Kn.
- 398 heare] hear 1671 1691 Kn. bustleing] bustling 1671 1691 Kn.
aboute] about 1671 1691 Kn. Cellar] Cellar that 1671 1691;
Cellar, that Kn. mee] me 1671 1691 Kn. horribly,] ~ MS;
~! 1671 1691; ~. Kn. this] This 1671 1691 Kn.
- 399 night] Night 1691 Kn.
- 400 Oh] O 1671 1691 Kn. once out] out 1671 1691 Kn. hellish]
Hellish 1671 1691. place -] Place! 1671 1691 Kn. doe] do
1671 1691 Kn.
- 401 honour more] Honour ~, 1671 1691 Kn. would] 'would Kn.
great Turks] Turks 1671 1691; Turk's Kn. Seraglio.] Seraglio. -
1671 1691 Kn.
- 402-404 1671 1691 Kn OMIT.
- 404 that,] ~ MS. is,] ~ MS. *MS HAS CATCHWORD "AS" ON P. 62 WITH "THIS" ON P. 63.*
- 405 O heaven] Oh Heaven, 1671 1691; Oh Heaven! Kn. who'es]
who's 1671 1691 Kn. there.] ~? 1671 1691 Kn.
- 406 'Tis] 'Tis 1671 1691 Kn. man] Man 1691; Man, Kn. question]
Question, 1671 1691 Kn. bee] be 1671 1691 Kn. house] House
1671 1691 Kn.
- 407 you] ~, Kn. name] Name 1671 1691 Kn. wonder,] Wonder?
1671 1691 Kn. oh] O 1671 1691 Kn. dissolve.] dissolve!
1671 1691 Kn.
- 408 Devill] Devil 1671 1691 Kn.
- 409 Devill,] ~ MS; Devil! 1671 1691 Kn. hee's] he's 1671 1691 Kn.
mee] me 1671 1691 Kn. away] ~, Kn. whoreing] whoring 1671;
Whoring 1691; Whoring, Kn.
- 410 Drinking] drinking 1671.
- 411 Mortall] Mortal, 1671 Kn; Mortal 1691. Due] due 1671 1691.
- 412 aside] 1671 1691 Kn OMIT. bee] be, 1671 1691 Kn. hee's]
he's 1671 1691 Kn. devill] Devil 1671 1691; Devil, Kn.
- 413 day] Day Kn.
- 414 Armes] Arms 1671 1691 Kn.
- 415-422 1671 1691 Kn OMIT.
- 416 Civility,] ~ MS.
- 417 mee,] ~ MS.
- 418 you,] ~ MS.
- 419 Theodosia] Theadosia MS.
- 420 he,] ~ MS. me,] ~ MS. her,] ~ MS.

- 422.1 A greate noise ... fire] Within. Fire, fire, fire. 1671 1691;
Within. Fire, fire, fire! Kn.
- 423 Heaven] ~, 1671 1691 Kn. wee doe.] we do? 1671 1691 Kn.
- 424 Slife, fire,] ~, ~[^]MS; 'Slife[^] fire! 1671 1691; 'Slife, fire!
 Kn. it's the bituminous ... o'th' house.] Oh Heaven! how
 shall we get out? 1671 1691 Kn.
- 426 OLDPOX] Craz. groping. 1671 1691 Kn. out.] ~? 1671 1691 Kn.
- 426.1-429 1671 1691 Kn OMIT.
- 430 O heaven the doore's] The Door's 1671 1691 Kn. lockt,]
 lock'd, 1671 1691; lock'd; Kn. doe,] ~[^]MS; do? 1671 1691 Kn.
 theile] They'll 1671 1691 Kn. minde] mind 1671 1691 Kn.
 us] ~, Kn.
- 431 wee call] we ~; 1671 1691 Kn. and wee] we 1671 1691 Kn.
 bee] be 1671 1691 Kn. burn't] burnt 1671 1691 Kn.
- 432 What] ~, Kn. Devill] Devil, 1671 1691 Kn. affraide] afraid
 1671 1691 Kn. owne Ellement,] own Element? 1671 1691 Kn.
 methinks] Methinks 1671 1691 Kn.
- 433 Devill] Devil 1671 1691 Kn. fire] Fire 1671 1691 Kn. bee]
 be 1671 1691 Kn. water] the Water 1671 1691 Kn.
- 434 NOYSE Fire fire fire.] ~ fire ~ ~ .MS; Within. Fire, fire,
 fire. 1671 1691; Within. Fire, fire, fire! Kn.
- 435 Helpe helpe here] Help, help here, 1671; Help, help, here, 1691;
 Help, help, here! Kn. fire Murder help.] ~, murder,
 ~. 1671 1691; ~! murder! ~! Kn. 1671 1691 Kn ADD: Enter
Servants above.
- 436 noise] Noise Kn. is] was 1671 1691 Kn. below.] ~? 1671
 1691 Kn.
- 437 Helpe helpe.] Help, help. 1671 1691; Help, help! Kn.
- 438 Oh ho] ~ ~, 1671; Oh oh, 1691; Oh, oh, Kn. wee] we 1671
 1691 Kn. you,] ~[^]MS; ~? 1671 1691 Kn. they] They 1671
 1691 Kn. Theives] Thieves 1671 1691 Kn.
- 439 well,] ~[^]MS. there] ~; 1671 1691 Kn. dogs,] ~[^]MS;
 Dogs, 1671 1691 Kn. house bee burnt] House be ~, 1671 1691
 Kn. Ile] I'll 1671 1691 Kn.
- 440 burne] burn 1671; be burnt 1691 Kn.
- 441 helpe helpe] help, help, 1671 1691; help, help! Kn. tis] 'tis
 1671 1691 Kn.
- 442 Oldpox,] ~[^]MS; Crazy! 1671 1691 Kn. me,] ~[^]MS; ~; 1671
 1691 Kn. helpe tis I, tis] help 'tis I 1671; help, 'tis I
 1691; help 'tis I; Kn.
- 443 Wee'l] We'll 1671 1691 Kn. wee] we 1671 1691 Kn. gett]
 get 1671 1691 Kn. att] at 1671 1691 Kn. window,] ~[^]MS;
 Window. 1671 1691 Kn. this] Well this 1671 1691; Well, this Kn.
 A] a 1671 1691 Kn. Judgment] judgment 1671 1691 Kn.
- 444 mee] me 1671 1691 Kn. Acting] acting 1671 1691 Kn. Devill.]
 Devil. - (Exeunt. 1671 1691 Kn.
- 444.1 Runing] running 1671 1691 Kn. downe] down. 1671 1691 Kn.
- 445 hands,] ~[^]MS; Hands! Kn. water] Water Kn. quickley]
 quickly, 1671 1691; quickly! Kn. wee] we 1671 1691 Kn.
- 446 Tis Strange] 'Tis strange 1671 1691 Kn. Coach house] Coach-House
 1671 1691 Kn. should] shou'd 1671. fired.] fir'd. - 1671
 1691; fir'd - Kn.
- 447 Stratagem Sir] ~, ~, 1671 1691 Kn. roe] no 1671 1691 Kn.
 danger] Danger Kn.
- 448 Come] ~, Kn. Maddam] Madam, 1671 1691; Madam; Kn. fire]
 Fire Kn. quencht] quench'd 1671 1691 Kn.
- 449 back side] back-side, 1671 1691; Back-side, Kn. att] at
 1671 1691 Kn. fore Doore.] fore-door. - 1671 1691; Fore-Door. -
 Kn.
- 449.1 FRAYLETY and Servants] Bridget, Sir Richard, Sneak, and Servants.

- 1671 1691; Bridget, Sir Richrd Loveyouth, Sneak, and Servants. Kn.
 450 Soe heaven] So, Heaven 1671 1691 Kn. thanked] ~, 1671 1691 Kn.
 past,] ~; 1671 1691 Kn. how] How 1671 1691.
 451 happen,] ~, MS; ~? 1671 1691 Kn. this] This 1671 1691 Kn.
 night] Night 1691 Kn. 1671 1691 Kn ADD:
Sneak. I will dilucidate it to you, [; Kn] you saw a Spirit
 in the Garden, Madam? [. 1691 Kn]
La. Love. I did, I think, to my great astonishment [Astonishment Kn];
 I have not yet recover'd the fright [Fright Kn].
Sneak. Look you, Madam, These [these Kn] Philosophers aver
 [averr Kn], that all Spirits are transported through the
 Air in their several and respective Vehicles; now this was
 infernal, and had a Bituminous Vehicle, which by a violent
 Motion against the Coach-House, as it were by Collision,
 did generate this Flame, which had like to have caus'd this
 Conflagration.
Sir Rich. A pox o' this Fustian Rascal.
 452 It] Come Madam, it 1671; Come, Madam, it 1691 Kn. Theives]
 Thieves 1671 1691; Thieve's Kn. designe] design 1671 1691 Kn.
 Rifle] rifle 1671 1691 Kn. house Madam] house 1671 1691;
 House Kn.
 453 Wee] We 1671 1691 Kn. two] some 1671 1691 Kn. Theives]
 Thieves 1671 1691 Kn.
 454 for't] for it 1671 1691 Kn.
 455 Cellar,] ~, MS; ~! Kn. e'm] 'em 1671 1691 Kn. quickley,]
 ~, MS; quickly; 1671 1691 Kn. wee] we 1671 1691 Kn.
 456 something,] ~, MS; ~. 1671 1691 Kn. goe] Go 1671 1691 Kn.
 Neice] Niece 1671 1691 Kn. is] ~, Kn. Fraylety] Fraylty MS.
 456.2 haleing] haling 1671 1691 Kn. 1671 1691 Kn PLACE THIS AFTER 457.
 457 alonge] along 1671 1691; along, Kn. Rascalls] Rascals 1671
 1691 Kn.
 458 come] Come out 1671 1691; Come out, Kn. sonns] Sons 1671
 1691 Kn.
 459 these] ~? Kn. Drybob,] Drybob? 1671 1691 Kn.
 460 Strange] strange 1671 1691 Kn.
 461 Madam] ~, 1671 1691 Kn. kisse] kiss 1671 1691 Kn. faire]
 fair 1671 1691 Kn. hands] Hands Kn.
 462 Pish thats] ~, that's 1671 1691 Kn. Phraise,] ~, MS; phrase.
 1671 1691; Phrase. - Kn. servant] Servant 1671 1691 Kn.
 footemans] Footmans 1671 1691; Footman's Kn.
 464 Inchantment,] ~, MS; inchantment! 1671; Enchantment! 1691 Kn.
 how] How 1671 1691 Kn. you] you two 1671 1691 Kn. Cellar.]
 ~? 1671 1691 Kn.
 465 Madam] ~, 1671 1691 Kn. informe] inform 1671 1691 Kn.
 465.1 1671 1691 Kn PLACE BEFORE 465.
 466 now] ~, 1671 1691; ~! Kn. Neice.] Niece? 1671 1691 Kn.
 467 Madam] ~, 1671 1691 Kn. She's] ~~she's~~ she's Kn.
 gone,] ~, MS; ~! 1671 1691 Kn. away,] ~, MS; ~! 1671 1691 Kn.
 beene] bee 1671 1691 Kn. Roome] Room 1671 1691 Kn. in]
 of 1671 1691 Kn.
 468 house] House 1671 1691; House, Kn. finde] find 1671 1691 Kn.
 1671 1691 Kn ADD: Sir Rich. Gone! What can this mean?
 469 Gone,] ~, MS; ~! 1671 1691 Kn. undone,] ~, MS; ~! 1671 1691 Kn.
 Ruined] Ruin'd 1671 1691; ruin'd Kn. ever,] ~, MS; ~!
 1671 1691 Kn. what] What 1671 1691. doe.] do? 1671 1691 Kn.
 1671 1691 Kn ADD: Sir Rich. She undone! Oh invincible impudence
 [Impudence Kn] !

- 470 Imports] imports 1671 1691 Kn. Transport] transport 1671
1691. yours Madam.] ~, ~? 1671 1691 Kn.
- 471 I] ~, Kn. abused,] ~, MS; abus'd ! 1671 1691 Kn. betraid,]
~, MS; betray'd! 1671 1691 Kn. wretch] Wretch, 1671 1691 Kn.
- 472 villaine Raymund] Villain Raymund, 1671 1691 Kn. stolne]
stol'n 1671 1691 Kn. Neice] Niece 1671 1691 Kn. 1671 1691
Kn ADD: Sir Rich. I see Raymund is a man [Man Kn] of honour
[Honour Kn] . This pleases me.
- 473 Nadam] ~, 1671 1691 Kn. don't] Do not 1671; do not 1691 Kn.
feare] fear 1671 1691 Kn. that,] ~, MS; ~; Kn. knowledge]
Knowledge, Kn. Person] person 1671 1691.
- 474 world] ~, 1671 1691; World Kn. then halfe engaged] than
half engag'd 1671 1691 Kn. Noe Noe] No, no, 1671 1691 Kn.
Raymund] Raymund, 1671 1691; Raymund; Kn.
- 476 selfe,] ~, MS; self, 1671 1691; self; Kn. tis true true]
'tis true, 'tis true 1671 1691 Kn.
- 477 Raymund,] Raymond MS; Raymund! 1671 1691 Kn. Ile] I'll
1671 1691 Kn. you] ~, Kn. Maddam] Madam, 1671 1691 Kn.
used] us'd 1671 1691 Kn.
- 478 on mee then] upon me than 1671 1691 Kn. man,] Man; Kn.
And] and 1671 1691 Kn. Gad] gad 1671 1691; 'gad, Kn. truth]
Truth Kn. knowne shee] known, she 1671 1691 Kn.
- 479 mee] me all 1671 1691 Kn. Worthyes] Worthies, 1671 1691 Kn.
compared] compar'd 1671 1691 Kn.
- 480-483 1671 1691 Kn OMIT.
- 482 Theodosia] Theadosia MS.
- 484 Come] ~, Kn. Gentlemen] ~, 1671 1691 Kn. letts] Let's
1671 1691; let's Kn. heare your Story] hear the ~, 1671
1691 Kn.
- 485 warrant] Warrant 1671 1691 Kn. Search] search 1671 1691 Kn.
Neice,] ~, MS; Niece; 1671 1691 Kn. Ile] I'll 1671 1691 Kn.
her] ~, Kn. alive.] ~. - 1671 1691; ~ - Kn.
- 486-490 1671 1691 Kn OMIT. 490 Taciturnitie] Saciturnitie MS.
- 490-2 1671 1691 Kn OMIT.

ACT V

- 0.1 Actus quintus] The Fifth ACT. 1671; ACT V. 1691 Kn.
- 0.2 FRAYLETY] Bridget, and Sir Richard. 1671 1691; Bridget, and Sir Richard Loveyouth. Kn.
- 1 Noe Newes] No News 1671 1691 Kn. Theodosia] Theodosia? 1671 1691 Kn.
- 2 FRAYLETY] Sir Rich. 1671 1691 Kn. search] Search Kn. 'em] ~, Kn. night] Night 1691 Kn.
- 3 morning] ~, 1671; Morning, 1691; Morning; Kn.
- 4 disaster] ~ MS; ~; 1671 1691; Disaster! Kn. Yet] yet 1671 1691 Kn.
- 5 head] Head Kn. bee revenged] be reveng'd 1671 1691 Kn. em] 'em 1671 1691 Kn.
- 6 FRAYLETY] Sir Rich. 1671 1691 Kn. Ladyshipp] Ladyship 1671 Kn; Ladiship 1691. credulous , Kn. soe soone so soon 1671 1691 Kn.
- 7 Ah Fraylety] And Robin, 1671 1691; And, Robin, Kn. hee is] he's 1671 1691 Kn. Dirty] dirty 1671 1691 Kn. person] Person, Kn. mee] me; 1671 1691 Kn. Ile] I'll 1671 1691 Kn.
- 8 quitt] quit 1671 1691 Kn. him] ~, 1671 1691 Kn. Jiguembob] Jig-em-bob 1671 1691 Kn. Neice] Niece 1671 1691 Kn.
- 9 How] ~, Kn. Maddam.] Madam? 1671 1691 Kn.
- 10 Why] ~, 1671 1691 Kn. Immediately Entaile] immediately settle 1671 1691 Kn. Estate] ~, 1671 1691 Kn. shee] she 1671 1691 Kn.
- 11 heire] Heir, 1671 1691 Kn. Lawfull] lawful 1671 1691 Kn. Body] ~, 1671 1691 Kn. Cozen] Cosin 1671 1691; Cousin Kn. Richard] Richard, 1671 1691; Richard; Kn.
- 12 Plague] plague 1671 1691 Kn. him] Raymund 1671 1691; Raymund, Kn. another] ~; 1671 1691 Kn. att small] at a small 1671 1691 Kn. game] Game, Kn.
- 13 then] than 1671 1691 Kn.
- 14 FRAYLETY] Sir Rich. Oh unparallel'd impudence! I'll try her further: 1671; Sir Rich. Oh unparallel'd impudence! I'll try her farther: 1691; Sir Rich. Oh unparallel'd Impudence! I'll try her farther (Aside) - Kn. Madam] ~, 1671 1691 Kn. Oldpox,] ~ MS; Crazy? Kn. hee's noe unfitt] he is no unfit 1671 1691 Kn. man] Man Kn. A husband.] a Husband? 1671 1691; a Husband. Kn.
- 16 really] ~, Kn. beleive hees] believe he is 1671 1691 Kn. very good natured] good natur'd 1671 1691; good-natur'd Kn. person] Person 1671 1691; Person, Kn. A Childe] and a Child 1671 1691 Kn.
- 17 honour,] ~ MS; Honour, 1671 1691; Honour; Kn. softnesse] softness 1671 1691 Kn. Gentleness] gentleness 1671 1691 Kn. Amerous] Amorous 1671 1691; amorous Kn. nature] Nature 1671 1691 Kn.
- 18 admirable] ~; 1671 1691 Kn. doe] do 1671 1691 Kn. hee] he 1671 1691 Kn. Sprinkleings] sprinklings 1671 1691 Kn. affections] affection 1671 1691; Affection Kn.
- 19 mee.] me. 1671 1691; me? Kn. 1671 1691 Kn ADD: Sir Rich. 'Sdeath! what do I hear?
- 20 Sprinkleing] Spinkleing MS; Sprinklings, 1671 1691 Kn. Maddam.] ~ MS; Madam? 1671 1691 Kn. hee] he 1671 1691 Kn. flood] Flood 1671 1691 Kn.

- 21 truely] truly, 1671 1691 Kn. hee's] he is 1671 1691 Kn.
 hopefull] hopeful 1671 1691 Kn. man,] Man, 1691 Kn.
 And] and 1671 1691 Kn. noe] no 1671 1691 Kn.
- 22 to him] to, 1671 1691 Kn. A concerne] a concern 1671 1691 Kn.
 him,] ~; 1671 1691; ~. Kn. You] you 1671 1691 Kn. see]
 ~, 1671 1691 Kn. Fraylety] Bridget, 1671 Kn; Bridget; 1691.
- 23 woeman] Woman 1671 1691 Kn. easy] easie 1671 1691 Kn.
 Command] command 1671 1691 Kn. Passions,] ~^MS;
 passions; 1671; ~; 1691 Kn. meane] mean 1671 1691 Kn.
 A Scrivener] a ~, 1671 1691 Kn.
- 24 A] a 1671 1691 Kn. blank] Blank 1671 1691. him] ~: 1671
 1691 Kn. doe] do 1671 1691 Kn.
- 25 Husband] ~, 1671 1691 Kn. Estate] ~, 1671 1691 Kn.
- 26 Widdows] Widows 1691 Kn. wont] are wont 1671 1691 Kn.
 doe] do 1671 1691 Kn. 1671 1691 Kn ADD: Sir Rich. 'Slife!
 now [Now 1691 Kn] 'tis time to appear! I shall be finely
 us'd else by this Villainous [Villanous 1691; villanous Kn]
 Woman. I'll into the Town' [, Kn] and prepare for't.
- 26.1 A Servant] Servant. 1671 1691 Kn.
- 27 Madam] ~, 1671 1691 Kn. comeing] coming 1671 1691 Kn.
 waite] wait 1671 1691 Kn.
- 28 retired,] retir'd. 1671 1691 Kn. Fraylety Ile] Bridget,
 I'll 1671 1691 Kn. Sound] sound 1671 1691 Kn.
- 29 him] ~, Kn. point] a point 1691; a Point Kn. concerne.]
 Concern. - 1671 Kn; Concern - 1691. *29.1 MS OMITTS "EXIT LADY LOVEYOUTH".*
- 29.2 1671 1691 Kn PLACE AFTER 30. OLDPOX Stumbles and falls
 downe] Crazy, stumbles and falls. 1671 1691 Kn.
- 30 pleasant] ~, 1671 1691; ~; Kn. Ile] I'll 1671 1691 Kn.
- 31 Murder Murder] ~, murder. 1671; ~, ~. 1691; ~, ~! Kn.
 oh heaven] O Heaven! 1671 1691 Kn. what] What 1691 Kn.
 doe,] ~^MS; do? 1671 1691 Kn. selfe Just] self just 1671
 1691 Kn.
- 32 Shin bone] Shin-bone, 1671 1691 Kn. exfoliated,] ~:
 1671 1691 Kn. spoyled] spoil'd 1671 1691 Kn. Arme,]
 ~^MS; Arm: 1671 1691 Kn. Just] just 1671 1691 Kn.
- 33 the place] that part of my Arm, 1671 1691 Kn. there is a
 Node] is a Callous Node 1671 1691 Kn. Periostium,]
Periostium. 1671 1691 Kn. oh my bones] 1671 1691 Kn OMIT.
- 34-36 1691 1691 Kn OMIT.
- 34 does.] ~^MS.
- 35 Shoulders -] ~^MS.
- 37 matter] ~, 1691; Matter, Kn. Sir.] ~? 1671 1691 Kn.
- 38 selfe] self 1671 1691 Kn. Little] little 1671 1691 Kn.
 fall,] ~^MS; ~; 1671 1691; ~: Kn.
- 39 Losse] loss 1671 1691; Loss Kn. Theodosia,] ~^MS; Theodosia:
 1671 1691; Theodosia: Kn. fellow] Fellow Kn. forced]
 forc'd 1671 1691 Kn.
- 40 hence] ~; 1671 1691 Kn. shee loved mee] she lov'd me 1671
 1691 Kn. extreanely -] extreanly. 1671 Kn; extremely. 1691.
 Sdeath] 'Sdeath 1671 1691; 'Sdeath, Kn.
- 41 bottle] Bottle 1671 Kn. Diet drink] Diet-drink 1671 1691 Kn.
 Pockett] Pocket, 1671 1691 Kn. Spoiled] spoil'd 1671 1691 Kn.
 Raisons,] ~^MS; Raisins. 1671 1691 Kn.
- 42-44 1671 1691 Kn OMIT.
- 42 oh,] ~^MS.
- 43 is,] ~^MS. thee,] ~^MS.

- 45 selfe] self, 1671 Kn; self 1691. Oldpox] Crazy; 1671 1691
Kn. She] she 1671 1691 Kn.
- 46 Prethee] Pr'ythee Kn. don't]do not 1671 1691 Kn. mee]
me; 1671 1691 Kn. ha,] ~. 1671 1691 Kn. sure] ~, Kn.
noe] no 1671 1691 Kn. man] Man 1691 Kn.
- 47 Smiles] smiles 1671 1691. her] ~, Kn. received;] ~.
1671 1691 Kn. Oh,] Oh! 1671 1691 Kn. twinge.] ~! Kn.
- 48 Come] ~, 1671 1691 Kn. truth] Truth Kn. is Sir] ~, ~,
1671 1691 Kn. shee's] she is 1671 1691 Kn.
- 49 Lord] ~, 1671 1691 Kn. Fraylety] Bridget: 1671 1691 Kn.
doe,] ~^ MS; do; 1671 1691 Kn.
- 50 woeman Loves mee,] Woman loves me? 1671 1691 Kn. Pah, this
bolus ... in my Stomack damnably,] 1671 1691 Kn OMIT.
- 51-52 1671 1691 Kn OMIT.
- 53 Slight it,] slight~; 1671 1691 Kn. but] ~, Kn. knowledge]
Knowledge, Kn. she's] she is 1671 1691 Kn. marryed]
marry'd 1671; Married 1691; married Kn.
- 55 true.] ~? 1671 1691 Kn. !
- 56 you.] ~. - 1671 1691 Kn.
- 57-58 1671 1691 Kn OMIT.
- 57 Raymund,] ~^ MS.
- 58 witchcraft,] ~^ MS.
- 59 from mee, ... upon me, but] 1671 1691 Kn OMIT. mee,] ~^ MS.
me,] ~^ MS. ruined] ruin'd 1671 1691 Kn.
- 60 redemption,] ~^ MS; Redemption, 1691; Redemption; Kn. disapointed]
disappointed 1671 1691 Kn. love] Love 1671 1691 Kn. money]
Money 1671 1691 Kn.
- 61 There's] There is 1671 1691 Kn. person] Person 1691 Kn.
world] World 1691; World, Kn. Your love] your Love, 1671
1691 Kn.
- 62 fortune Equall] Fortune equal 1671 1691 Kn.
- 63 Deare Soule] Dear Soul, 1671 1691 Kn. dost] do'st 1671.
Eternally] eternally 1671 Kn. oblige mee] oblige me! 1671
1691 Kn. prethee] pr'ythee Kn. is't -] ~? 1671 1691 Kn.
- 64 oh - oh:] Oh, oh, 1671 1691; Oh, oh! Kn. prethee] pr'ythee Kn.
mee] me 1671 1691 Kn.
- 66 Ha, ha,] Ha, ha, ha, 1671 1691; Ha, ha, ha; Kn. well] ~, Kn.
shee's] she is 1671 1691 Kn. person] ~, 1671; Person, 1691;
Person; Kn. deceived] deceiv'd 1671 1691 Kn.
- 67 most violent] violent 1671 1691 Kn. predominant] most
predominant 1671 1691 Kn. passion] Passion 1691 Kn. mee]
me 1671 1691 Kn.
- 68 Sir] ~, 1671 1691 Kn. you] . You 1671. deceived] deceiv'd
1671 1691 Kn.
- 69 not,] ~^ MS; ~ - 1671 1691 Kn. a woeman] a Woman 1671 1691;
the Woman, Kn. mee] me 1671 1691 Kn.
- 70 point, ... affection for her,] point. - 1671 1691; Point. - Kn.
point,] ~^ MS.
- 71 her,] ~^ MS. but] But 1671 1691 Kn. shee.] she? 1671
1691 Kn.
- 72 Chamber] ~, 1671 1691; ~; Kn. where] ~, Kn. sure] ~, Kn.
noe] no 1671 1691 Kn.

- 73 person] Person Kn.
- 74 Lucky,] ~ MS; lucky, 1671 1691; lucky; Kn. meanes] means
1671 1691; Means Kn. bee] be 1671 1691 Kn. revenged]
reveng'd 1671 1691 Kn.
- 75 Theodosia] Theodosia, 1671 1691 Kn. Ample] ample 1671
1691 Kn. fortune] Fortune Kn.
- 76 my] my own 1671 1691 Kn. Condition,] ~ MS; condition. 1671
1691; ~. Kn. there is ... as a Rich Widow] 1671 1691 Kn OMIT.
- 77-78 1671 1691 Kn OMIT.
- 79 Noe more] No more, 1671 1691 Kn. Sir] ~, 1671 1691; ~; Kn.
goe] go 1671 1691 Kn. Lady] ~, Kn. shee] she 1671 1691 Kn.
humour] humor 1671 1691; Humour Kn.
- 80 Expression] expression 1671 1691. freindshipp,] ~ MS;
Friendship; 1671 1691; Friendship: Kn. alas] ~, 1671; Alas,
1691 Kn.
- 81 poore] poor 1671 1691 Kn. thing] Thing Kn. mee dearely,]
me dearly; 1671 1691 Kn. And] and 1671 1691 Kn. Gad] gad
1671 1691; 'gad Kn. shee] she 1671 1691 Kn. bee noe
looser] be no loser 1671 1691 Kn. it,] ~ MS; ~: 1671 1691
Kn.
- 82 goe] go 1671 1691 Kn. imediately] immediately 1671 1691;
immediately, Kn. kisse] kiss 1671 1691 Kn. Ladies] Lady's
Kn. hand] ~; 1671 1691; Hand; Kn. but] ~, Kn. meane]
mean 1671 1691 Kn. time] ~, Kn.
- 83 peice] piece 1671 1691; Piece Kn. gratitude] Gratitude 1691
Kn.
- 84 Servant] ~, 1671 1691 Kn.
- 85 1671 1691 Kn OMIT. doe,] ~ MS. worke,] ~ MS.
- 86 sweete] Sweet, 1671; Sweet 1691 Kn. deare Rogue] dear ~,
1671 1691 Kn. kisse] kiss 1671 1691 Kn. hand,] ~. -
1671 1691; Hand. - Kn. *86.2 DR4B0B] Drybub MS.*
- 87 How, how, how, now,] How now? 1671 1691 Kn. is] Is 1671
1691 Kn. Ladie] Lady 1671 1691 Kn. returned home.]
return'd ~? 1671 1691 Kn.
- 88 Noe] No 1671 1691; No, Kn. Sir] ~, 1671 1691; ~; Kn.
There is noe] there's no 1671 1691 Kn. news] News Kn.
her.] ~? 1671 1691.
- 89 unlawfull offspring] unlawful Off-spring 1671 1691 Kn.
Jugler] ~, 1671 1691 Kn. man] Man 1691 Kn. honnour]
honour 1671; Honour 1691 Kn. encountred] encounter'd
1671 1691 Kn.
- 90 Crocadile] Crocodile; 1671 1691 Kn. live] ~, 1671 1691 Kn.
- 91 Streine] strain 1671 1691; Strain Kn. witt] wit 1671; Wit
1691 Kn. ever] evet 1671. attempted] tempted 1671 1691
Kn. Judicious ear] judicious Ear 1671 1691 Kn.
- 92 false,] ~ - 1671 1691 Kn. she] She 1671 1691 Kn. is,]
~ MS 1671 1691 Kn.
- 93 Really] ~, Kn. it,] ~; Kn. Yet] yet 1671 1691 Kn.
soe] so 1671 1691 Kn.
- 94 perfections] Perfections Kn. her] ~, 1671 1691 Kn. adore]
~; 1671 1691; ~, Kn. Invite] invite 1671 1691 Kn.
- 95 beleife,] belief: 1671 1691; Belief: Kn. it,] ~ MS;

- ~ - 1671 1691 Kn. faith] 'faith 1671 1691 Kn.
 96 Tis to] 'Tis too 1671 1691 Kn.
 97 Well] ~, Kn. shee] she 1671 1691 Kn. gone,] ~^ MS;
 ~; Kn. her,] ~^ MS; ~; 1671 1691; ~: Kn. Yet] yet
 1671 1691 Kn. figueres] Figures 1671; Figures, 1691 Kn.
 98 conferences,] ~^ MS; Conferences: 1671 1691 Kn. there]
 There Kn.
 99 Pharamond] Pharamond, 1671 1691 Kn.
 100 soe] so 1671 1691 Kn.
 101 soe] so 1671 1691 Kn. indifferent,] ~^ MS; ~: 1671 1691
 Kn. Gad] 'Gad Kn. sharpness] Sharpness Kn. Ingenuity,]
 ~ - 1671 1691 Kn. Nor did she ... Invention] 1671 1691 Kn
 OMIT.
 102 I'll] I'll 1671 1691 Kn.
 103 truth,] ~^ MS; Truth, Kn. man] Man 1691 Kn. Rosacrucian]
Rosicrucian 1671; Rosicrucian, 1691 Kn. Starrgaser] Star-gazer;
 1671 1691; Star-gazer, Kn.
 104 Starr] star 1671; Star 1691; Star, Kn. Spheare -] Sphere: 1671;
 Sphere, 1691; Sphere: - Kn. Start from her Spheare,] 1691
 Kn OMIT.
 105 Spheare,] Sphere, 1671. thats] that is 1671 1691 Kn. now -]
 ~; 1671; ~, 1691 Kn. thats] that is 1671 1691 Kn.
 106 hee returne.] he return? 1671 1691 Kn.
 107 att] at 1671 1691 Kn. pulse] Pulse Kn. watch, -] Watch;
 1671 1691 Kn. And] and 1671 1691; and, Kn. way] ~, 1691;
 Way, Kn. is] Is 1691.
 108 prettily] pretily 1671. said -] ~? - 1691 Kn. hmm,]
 hum - 1671 1691 Kn. but] But 1671 1691 Kn. her:] ~, 1671
 1691; ~; Kn. And] and 1671 1691 Kn. yet] ~, Kn. loose
 her] lose ~, 1671 1691 Kn.
 109 Ratcatcher] Rat-Catcher 1671; Rat-catcher 1691; Rat-Catcher, Kn.
 ha'not] have not 1671 1691 Kn. Mistresses] Mistrisses 1671
 1691. turne] turn 1671 1691 Kn. selfe] self 1671 1691
 Kn. too.] too: 1671; to: 1691; to. Kn.
 110 Faith] 'Faith Kn. Ladies] ~, Kn.
 111 mee] me: 1671 1691 Kn. bee] be 1671 1691 Kn. places]
 Places Kn. att] at 1671 1691 Kn. once,] ~^ MS; ~: 1671
 1691 Kn. Yet] yet 1671 1691. selfe] self 1671 1691 Kn.
 112 ubiquitary] Ubiquitary 1671 1691 Kn. Love] ~, 1671 1691 Kn.
 man] Man 1691 Kn. honnest] ~~honest~~ 1671 1691 Kn.
 112.1-119 1671 1691 Kn OMIT.
 113 footeman,] ~^ MS.
 114 noething,] ~^ MS.
 121 called,] ~^ MS; call'd, 1671; call'd, 1691; call'd; Kn.
 adieu] ~, Kn. Sir -] ~. - 1671 Kn.
 121.2 BRISK] Mr. Briske. 1691.
 122 now] ~! 1671 1691 Kn. what's] What's 1671 1691 Kn. newes,]
 ~^ MS; News? 1671 Kn; news? 1691. has] Has 1671 1691 Kn.
 stolne] stole 1671 1691 Kn. Theodosia] Theadosia MS;
Theodosia - 1671 1691 Kn. ha.] Ha? Kn.
 123 Ay A] Ay 1671 1691; Ay, Kn. him hee] ~, he, 1671 1691 Kn.
 Robber] Robbers Kn. hee] he, 1671 1691; he: Kn.
 124 feare] fear 1671 1691 Kn. has Committed] have committed 1671 1691 Kn
 125 bee] be 1671 1691 Kn. Cheated] cheated ^{1671 1691 Kn} Mistress] Mistriss?
 1671 1691; ~? Kn.
 126 Mistresse] Mistriss - 1671 1691; Mistress! - Kn. ha, ha,] ~, ~^
 MS; ha, ha, ha, 1671 1691; ha, ha, ha; Kn. You speake] you

- speak 1671 1691 Kn. her] ~, 1691 Kn.
 127 since] ever since 1671 1691 Kn.
 128 Why] ~, 1671 1691 Kn. pretence] Pretence Kn. her.] ~ ?
 1671 1691 Kn.
 129 Yes] ~, Kn. Sir] ~, 1671 1691 Kn. had] ~, 1671 1691; ~ ;
 Kn. perhapps noe] perhaps no 1671 1691 Kn. man] Man 1691
 Kn. received] receiv'd 1671 1691. Testimonies] testimonies
 1671 1691.
 130 Innate] innate 1671 1691 Kn. affection] Affection 1691 Kn.
 131 O Impudence,] Oh impudence! 1671 1691; Oh ~! Kn. why] Why
 1691 Kn. bee] be 1671 1691 Kn. man] Man 1691 Kn. fitt]
 fit 1671 1691 Kn.
 132 conversation,] ~, MS; Conversation! 1671 1691 Kn. what] What
 1671 1691 Kn. Charmes] Charms 1671 1691 Kn. 'em,] ~?
 1671 1691 Kn. ha, ha, ha, you.] Ha, ha, ha, you - 1671 1691;
 Ha, ha, ha; you! - Kn.
 133 Charmes] Charms 1671 1691; Charms, Kn. hee,] he? 1671 1691 Kn.
 man] Man Kn.
 134 Ladies] ~, 1671 1691 Kn. vallued] valu'd 1671 1691 Kn.
 parts,] Parts, Kn. Then Drybob,] than Drybob? 1671 1691 Kn.
 my] My 1671 1691 Kn.
 135 speakeing] speaking, 1671 1691 Kn. noething else] nothing ~,
 1671 1691 Kn. affections,] ~, MS; ~. 1671; Affections. 1691 Kn.
 Noe orator] No Orator 1671 1691 Kn.
 136 Christnedome adornes] Christendom adorns 1671 1691 Kn. language]
 Language 1671 1691 Kn. flowers] Flowers 1671 1691 Kn. doe]
 do, 1671 1691 Kn.
 137 Enricht] inrich'd 1671; enrich'd 1691 Kn. plentifull discourse]
 plentiful Discourse 1671 1691 Kn.
 138 Ad'] Ad 1671 1691 Kn. autre Monsieur] autre, Monsieur, Kn.
 ad'] ad 1671 1691 Kn.
 139 Nere] Ne'r 1671 1691; Ne'er Kn. mee] me Sir, 1671; me, Sir,
 1691; me, Sir. Kn. the] The 1671 1691 Kn. Towne] Town
 1671 1691 Kn. soe] so 1671 1691 Kn. pleased] pleas'd
 1671 1691 Kn.
 140 manner] Manner Kn. speaking] ~, 1671 1691 Kn. beene] been
 1671 1691 Kn. sett] set 1671 1691 Kn. the] my 1671/1691 Kn.
 141 Speak extempore] speak ex tempore 1671 1691 Kn. Roome full]
 Room ~, 1671 1691 Kn. ravish't e'm] ravish'd 'em 1671 1691
 Kn. halfe] half 1671 1691 Kn.
 142 howre] hour 1671 1691; Hour Kn. togeather] together; 1671
 1691 Kn. gott] got 1671 1691 Kn. university learneing]
 University Learning 1671 1691; University-Learning Kn. Travelling]
 travelling Kn.
 143 Fiddle fadle] ~, faddle 1671 1691 Kn. Travelling] travelling
 Kn. university.] University. 1671 1691 Kn. I have been ... I]
 1671 1691 Kn OMIT.
 144-147 1671 1691 Kn OMIT.
 148 Ha, ha,] Ha, ha, ha, 1671 1691 Kn. protest] ~, Kn. Smile]
 smile 1671 1691 Kn.
 149 talke] talk 1671 1691 Kn. Ladies,] ~! Kn. man] Man 1691;
 Man, Kn. Spring] ~, 1691.
 150 Fashions] ~, 1671 1691; ~; Kn. variety] ~, 1691; Variety, Kn.
 honour] Honour 1691 Kn. tis] 'tis 1671 1691 Kn. fortnight]
 Fortnight 1691 Kn.

- 151 Publishing] publishing 1671 1691 Kn. Suite] Suit 1671 1691 Kn.
 152 Publishing,] ~ ! 1671 1691 Kn. o] o' 1671 1691 Kn. Rogue]
 ~ ! 1671 1691 Kn. how] How 1691 Kn. come hee] came he
 1671 1691 Kn.
 153 pretty] prety 1671. expression.] ~. - 1671 1691; Expression!.-
 Kn.
 154 vizitt Ladies,] visit~! 1671 1691 Kn. why have you ... Roman]
 1671 1691 Kn OMIT.
 155-158 1671 1691 Kn OMIT.
 157 Leather,] ~^ MS. Amber,] ~^ MS.
 159 Vallet ... by it,] 1671 1691 Kn OMIT. Gad] 'Gad Kn. money]
 Money 1691 Kn.
 160 Yeare] year 1671 1691; Year Kn. selfe sweete] self sweet,
 1671 1691 Kn. then] than 1671 1691 Kn. revenue] Revenue
 1691 Kn.
 161 son] Son 1671 1691 Kn. A Carted baude] a Lancashire Witch,
 1671 1691 Kn. you bee] thou art 1671 1691 Kn. a verry
 Stinking fellow] an arrant stinking Fellow 1671 1691 Kn.
 162 then,] ~^ MS; ~; 1671 1691 Kn. doe] do 1671 1691 Kn. people]
 People Kn. Signifie] signifie 1671 1691; signifie, Kn.
 mantaine] maintain 1671 1691 Kn. Whores fooles] Fools, Whores,
 1671 1691 Kn.
 163 Mercers] ~, 1671 1691 Kn. Barbers] ~, 1671. Fiddlers.]
 Fidlers. 1671 1691; Fidlers? Kn.
 164 Looke] Look 1671 1691 Kn. you] ~, Kn. Sir] ~, 1671 1691
 Kn. farthing] Farthing Kn. frumps,] ~^ MS; ~; 1671 1691;
 Frumps; Kn. what] What 1691 Kn. doe,] ~^ MS; do? 1671 1691
 Kn.
 165 Singe] sing 1671; Sing, 1691; sing, Kn. walke] walk 1671 1691
 Kn. man] Man 1691 Kn. Europe,] ~^ MS; Europe; Kn. la, la.]
 1671 1691 Kn OMIT.
 165.1 1671 1691 Kn OMIT.
 166 eate woodcocks] eat Woodcocks, 1671 1691 Kn.
 167 Baboone -] Baboon. 1671 1691 Kn. Pshaw -] ~, 1671 1691 Kn.
 doe you talke] d'ee talk 1671; d'ye talk 1691 Kn. this,] ~^ MS;
 ~? 1671 1691 Kn. can] Can 1671 1691 Kn. breake] break 1671
 1691 Kn. Jeast] Jest 1671; Jest, 1691 Kn.
 168 repartie] Reperte 1671; Repertre 1691; Repartee, Kn. selfe]
 self 1671 1691 Kn. persons,] ~^ MS; Persons? 1671 1691 Kn.
 that] That 1671 1691 Kn. bee] be 1671 1691 Kn.
 169 buisnesse] business 1671 1691; Business Kn. Gentlemen,] ~^ MS.
 oppertunityes] opportunities 1671 1691; Opportunities Kn.
 Shewing] shewing 1671 1691 Kn.
 170 parts,] ~, 1691; Parts, Kn. Complying] complying 1671 1691 Kn.
 171 Breake] Break 1671 1691 Kn. Jests,] ~^ MS; ~! 1671 1691 Kn.
 Pshaw] ~, 1671 1691; 'Pshaw, Kn. noe] no 1671 1691 Kn. man]
 Man Kn. better,] ~^ MS; ~; 1671 1691 Kn. wayes] ways 1691;
 Ways Kn.
 172 Ladies,] ~^ MS; ~. 1671 1691 Kn. Looke] Look 1671 1691 Kn.
 you] ~, 1691 Kn. noe] no 1671 1691 Kn. man] Man 1691 Kn.
 lookes] appears 1671 1691 Kn. Playhouse,] ~^ MS; Play-House,
 1671; Play-House; Kn.
 173 Expose] expose 1671 1691 Kn. Person] person 1671 1691 Kn.
 betweene] between 1671 1691 Kn. Acts,] ~; 1671 1691.
 174 Combe] Comb, 1671 1691 Kn. bon mine] bonne mien 1671 1691 Kn.
 Comb] combe 1671; Comb 1691; comb Kn. Perewigg] Perriwig
 1671 Kn; Periwig 1691. Tune] tune 1671.
 175 play] ~: 1671 1691; Play: Kn. thus] Thus, 1671 Kn; ~, 1691.

- looke you] look you, 1671 1691; look you; Kn. fa la la.]
 fa, la, la, la. 1671 1691 Kn.
- 176 Pshaw] 'Pshaw, 1671 1691 Kn. beare] bear 1671 1691 Kn.
 selfe] self 1671 1691 Kn. rate,] ~ MS; ~; 1671 1691 Kn.
 sitt] sit 1671 1691 Kn. Judgment] judgement 1671; judgment
 1691.
- 177 playes] Playes 1671; Plays 1691; Plays, Kn. hatt thus] Hat
 ~; 1671 1691 Kn. Brow] brow 1671. wrinkled] wrinckl'd
 1671; wrinckl'd 1691. withred] wither'd 1671 1691 Kn. permaine]
 Pear-mayne; 1671; Pearmain; 1691; Pearmain - Kn.
- 178 (which] which 1671 1691; which, Kn. Gad] 'Gad Kn. thought,]
 ~ MS; Thought, 1691 Kn. that).] that: 1671 1691; that - Kn.
 But] but 1671. posture] Posture Kn.
- 179 dreadfull] dreadful 1671 1691 Kn. Players] ~, Kn. Then -]
 (~ MS; then, - 1671; then. - 1691; than, - Kn. what,] ~
 MS; What, 1671 1691; What? Kn. lett] let 1671 1691; Let Kn.
 mee] me 1671 1691 Kn.
- 180 see,] ~ MS; ~! Kn. pox] Pox Kn. on't,] ~ 1691. hmm,]
 hum. 1671 1691; hum. - Kn. this] This 1671 1691 Kn. time]
 ~, Kn. I ever wanted] that ever I wanted 1691 Kn. simile]
 smile 1671; Smile 1691. Life] life 1671 1691.
- 181 Madam] ~, 1671 1691 Kn. Transported] transported 1671 1691 Kn.
 favours] Favours 1691 Kn.
- 182 Why] ~, Kn. Earnest Sir] earnest, ~, 1671 1691 Kn. person]
 Person 1671 1691 Kn. Generosity] ~, 1671 1691 Kn.
- 183 honourable affections] Honourable Affections 1691 Kn.
- 184 Madam] ~, 1671 1691 Kn. humbly kisse] humbly kiss 1671 1691
 Kn. foote,] ~ MS; foot, 1671; Foot, 1691; Foot: Kn. imediately
 goe] immediately go 1671 1691 Kn.
- 185 perfection] Perfection Kn. happienesse] happiness 1671;
 Happiness 1691 Kn.
- 186 truly] truly 1671 1691; ~, Kn. Sir] ~, 1671 1691 Kn.
 tis] it is 1671 1691 Kn. to] too 1671 1691 Kn. Sudden]
 sudden 1671; suddain 1691 Kn. temerarious] ~, 1671 1691; ~; Kn.
- 187 soe] so 1671 1691 Kn. ascendant] Ascendant 1671 1691 Kn.
 mee] me, 1671 1691 Kn. signifye] signifie 1671 Kn; signify 1691.
 anything] any thing 1671 1691; any Thing Kn.
- 188 point] Point Kn. repulse] Repulse 1671 1691 Kn.
- 189 leave] Leave Kn. moments] Moments Kn.
- 189.1-230 1671 1691 Kn OMIT.
- 190 I,] ~ MS. 192 humorous] MS HAS A CONTRACTION TITTLE OVER 'r' WHICH I TAKE TO BE
 OTIOSE.
- 195 Done done,] done ~ MS.
- 198 Valet,] ~ MS.
- 202 Content,] ~ MS. Judge,] ~ MS.
- 203 pounds,] ~ MS. Drybob] D: MS.
- 205 to't,] ~ MS.
- 208 not,] ~ MS.
- 213 witt,] ~ MS. you -] ~ MS.
- 217 are,] ~ MS. Madam,] ~ MS.
- 219 breath,] ~ MS.
- 225 Tire,] ~ MS.
- 226 Service,] ~ MS.
- 230 us,] ~ MS.
- 230.1 Enter FRAYLETY ... A Scrivener] Enter Raymund in disguise and
Bridget. 1671; Enter Raymund in disguise, and Bridget. 1691; Enter
Raymund in Disguise, and Bridget. Kn.

- 231-236 1671 1691 Kn OMIT.
 231 marker,] ~[^] MS.
 233 againe,] ~[^] MS.
 236 neither,] ~[^] MS.
 237 you.] ~? 1671 1691 Kn.
 238 Yes] ~, Kn. Maddam] Madam, 1671 1691 Kn. one] ~, Kn.
 fitt] fit 1671 1691 Kn. haire] hair 1671; Hair 1691 Kn.
 239 Lett] Let 1671 1691 Kn. in] ~, Kn. reade] read 1671 1691
 Kn. it,] ~[^] MS; ~. - 1671 1691 Kn. Gentlemen att ... pardon]
 1671 1691 Kn OMIT.
 241 on't] ~, Kn. Fraylety] Bridget, 1671 1691 Kn. knowest]
 know'st 1671 1691 Kn. whats] what's 1671 1691 Kn.
 242 Theodosia,] ~[^] MS; Theodosia; Kn. prethee] pr'ythee Kn.
 mee] me 1671 1691 Kn.
 243 Well] ~, 1671 1691 Kn. confesse] confess 1671 1691 Kn. doe]
 do, 1671 1691 Kn. mee] me 1671 1691 Kn. Commission] commission
 1671.
 244 doe it] do it; 1671 1691 Kn. And] and 1671 1691; and, Kn.
 Sir] ~, 1671 1691 Kn. report] Report Kn. Raymunds stealeing]
 Raymund's stealing 1671 1691 Kn. false,] ~[^] MS; ~: 1671 1691;
 ~. Kn. She] she 1671.
 245 Love] love 1671. for] to 1671 1691 Kn. you,] ~[^] MS; ~; Kn.
 You] you 1671 1691 Kn. man] Man 1691 Kn. dye] die 1671 Kn.
 246 Deare] Dear 1671 1691 Kn. Rogue] ~, 1691 Kn. her,] ~[^] MS;
 ~; 1671 1691; ~. Kn. faith] 'Faith, Kn. amazed] amaz'd
 1671 1691 Kn.
 247 mee] me, 1671 1691 Kn. herselfe] her self 1671 1691 Kn.
 Raymund] Raymund, 1671 1691 Kn. fellow] Fellow, Kn.
 248 Garniture] ~, Kn. white] White 1691. Perewigg,] ~[^] MS;
 Perriwig; 1671 Kn; Periwig; 1691. bitt] bit 1671 1691 Kn.
 249 Chatolins] Chatolins, 1671 1691; Chatolin's, Kn. eate] eat
 1671 1691 Kn. fricase] Fricacy, 1671 1691 Kn. Sup] ~, 1671
 1691 Kn. Ragust] Rogust, 1671; Rogust 1691; Ragoust Kn. life,]
 ~[^] MS; ~; 1671 1691; Life; Kn. prethee] pr'ythee Kn.
 250 mee] me 1671 1691 Kn.
 251-252 1671 1691 Kn OMIT.
 251 this,] ~[^] MS.
 253 Goe imediately] Go immediately 1671 1691 Kn. Lodging,] ~[^] MS;
 ~; Kn. You] you 1671 1691 Kn. heare] hear 1671 1691 Kn.
 mee] me 1671 1691 Kn.
 254 Adieu] ~, 1671 1691; ~; Kn. Servant] ~, Kn.
 255 oblige] oblige 1671 1691 Kn. Understanding] understanding,
 1671 1691; ~, Kn. reveale] reveal 1671 1691 Kn. Mistry.]
 Mystery. 1671; Mystery? Kn.
 256 Tis] 'Tis 1671 1691 Kn. you.] ~; Kn. In] in 1671 1691 Kn.
 short] ~, 1691 Kn. employed] employ'd 1671 1691 Kn. you]
 ~, 1671 1691 Kn.
 257 that] ~, Kn. avoide] avoid 1671 1691 Kn. importunity]
 Importunity 1671 Kn. Brisk] Briske, 1671 1691 Kn. away] ~,
 1671; ~; 1691 Kn.
 258 has] has still 1671 1691 Kn. honour] Honour 1691 Kn. Esteeme
 still,] esteem 1671; Esteem 1691; Esteem, Kn.
 259 faith] ~, Kn. thought] Thought 1691 Kn. Noe] no 1671
 1691 Kn. Stranger] stranger 1671 1691. imagination] Imagination
 1691 Kn.
 260 away] ~, 1671 1691 Kn. hee] he 1671 1691 Kn. ocassions,]
 ~[^] MS; actions. 1671; Actions. 1691 Kn.

- 261 hearke] Hark, 1671 1691 Kn. comeing,] ~^ MS; coming; 1671
1691 Kn. goe] go 1671 1691 Kn. walke] walk 1671 1691 Kn.
Piazza] Piazza, 1671; Piazza, 1691 Kn. and I] I 1671 1691 Kn.
- 262 suddenly] suddainly 1691.
- 263 will] ~, 1671 1691 Kn. will.] ~ - 1671 1691 Kn.
- 264 A plott] a plot 1671; a Plot 1691 Kn. mischeivious] mischievous
1671 1691 Kn. head] Head 1691 Kn. mine] ~, 1671 1691 Kn.
takes] ~, 1671 1691 Kn.
- 265 proove noe] prove no 1671 1691 Kn. farce] Farce Kn.
- 266 What] ~, Kn. gon,] ~^ MS; gone? 1671 1691 Kn. pray]
Pray 1671 1691 Kn. two] ~, Kn.
- 267 bee] be 1671 1691 Kn. wittnesse] witnesses 1671 1691; Witnesses
Kn. of] to Kn. deed] Deed 1671 1691 Kn. Guift] Gift
1671 1691 Kn. Cozen] Cosin 1671 1691; Cousin Kn. Richard]
Richard, Kn.
- 268 decease] Decease Kn.
- 269 Yes] ~, 1671 1691 Kn. Madam.] ~ . - 1671 1691; ~! - Kn.
- 270 Remember,] ~^ 1671 1691.
- 271 fitt] fit 1671 1691 Kn. Punishment] punishment 1671 1691.
- 272 vilany] villany, 1671 1691; Villany Kn. deed] Deed, 1671 1691;
Deed; Kn. not.] ~? 1671 1691 Kn.
- 273 Yes Madam] ~, ~, 1671 1691 Kn. (aside)] 1671 1691 Kn OMIT.
then] than 1671 1691 Kn.
- 274 Oh] ~, Kn. come,] ~? Kn. come Sir] Come, 1671 1691;
Come; Kn. ready.] ~? 1671 1691 Kn.
- 275 but putt] put 1671 1691 Kn. wax] Wax, 1671 1691 Kn. Madam.]
~, 1671 1691; ~ . - Kn.
- 275.1 1671 1691 Kn OMIT.
- 276 Heres] heres MS; here's 1671 1691; Here's Kn. deed] Deed
1671 1691 Kn. it] ~, 1671 1691 Kn. filled] fill'd 1671
1691 Kn. purpose,] ~^ MS; ~; 1671 1691; Purpose; Kn.
- 277 Changed] chang'd 1671 1691 Kn. discovery -] ~ . - 1671 1691;
Discovery. - Kn. Come] ~, Kn.
- 277.1 setts] sets. 1671 1691 Kn. it] it. 1671 1691 Kn.
- 278 deliver] declare 1671 1691 Kn. deed,] ~^ MS; Deed. 1671 1691
Kn. come] Come 1671 1691; Come, Kn. wittnesse] witness
1671 1691 Kn. it] ~. 1671 1691 Kn.
- 279 soe.] ~^ MS; So, - 1671 1691 Kn.
- 279.1 1671 1691 Kn OMIT.
- 280 Here] here MS. Fraylety] Bridget, 1691 Kn. key] Key
1671 1691 Kn. Lock] lock 1671 1691 Kn. upp] up 1671 1691
Kn.
- 281 Yes] ~, 1671 1691 Kn. bee] be 1671 1691 Kn. safe,] ~ . -
1671 1691 Kn. from] From Kn. you] ~, Kn. warrant]
assure 1671 1691 Kn.
- 281.1 Exit FRAYLETY and Servant] Ex. 1671 1691 Kn.
- 282 paines,] ~^ MS; pains; 1671 1691; Pains; Kn. does] do's 1671.
you.] ~? 1671 1691 Kn.
- 283 Yes Madam] ~, ~, 1671 1691 Kn. contented.] ~ . - 1671 1691 Kn.
- 284 Or] or MS. world] World 1691 Kn. mee soe,] me so,
1671 1691; me so. Kn. to] To Kn. obtained] obtain'd
1671 1691 Kn.

- 285 Theodosia,] Theosodia Kn. Is] is 1671 1691 Kn. happiennesse] happiness 1671; Happiness 1691 Kn. greate] great, 1671 1691 Kn. noething] nothing 1671 1691 Kn.
- 286 that] ~; 1671 1691 Kn. Nor] nor 1671 1691 Kn. not] I 1671 1691 Kn. this] ~, 1671 1691 Kn. her,] ~: 1671 1691 Kn. I in her] in her I Kn.
- 287 ere] e'r 1671 1691; e'er Kn. Ayme att] aim at 1671 1691 Kn.
- 287.1 Enter FRAYLETY] Bridget returns. 1671 1691 Kn.
- 288 There] ~, Kn. Sir] ~, 1671 1691 Kn. thee] the 1671 1691 Kn.
- 289 Deare] Dear 1671 1691 Kn. Fraylety] Bridget, 1671 1691 Kn. obliged] oblig'd 1671 1691 Kn. recompence] Recompence 1671 1691 Kn.
- 290 Married] marry'd 1671 Kn; Marry'd 1691. her] ~, Kn. writeing] Writing, 1671 1691 Kn.
- 291 instantly,] ~ ^ MS; ~; Kn. fire] Fire, 1671 Kn; ~, 1691.
- 293 'Tis] 'Tis 1671 1691 Kn. well,] ~ ^ MS. Ile] I'll 1671 1691 Kn. faile] fail 1671 1691 Kn.
- 293.2-347 1671 1691 Kn REPLACE BY:

Enter Sneake [Sneak Kn]

Sneak. Now, dear [Dear 1691 Kn] Madam Bridget, Let [let Kn] our Flames incorporate, and by the Mysterious Union of a Conjugal Knot, beyond the Gordian, too strong for the Macedonian Steel to rescind.

Bridg. Shall I never learn to understand you, [? Kn] pray help me to a Clavis.

Sneak. The meaning of it is [, 1691 Kn] I would make you my Spouse.

Bridg. What? [! Kn] would you lose your Fellowship?

Sneak. I would to that, as they say - Nuncium remittere; for I am presented to a Benefice worth six on't.

Bridg. You have reason [Reason 1691 Kn], [Kn] I shall deny you nothing [, Kn] that's reasonable, upon condition [Condition Kn] you will do one thing for me.

Sneak. 'Tis very well, [; Kn] I shall not deny it.

Post varios Casus [, Kn] post tot discrimina rerum:
[. 1691; , Kn]

Tendimus in Latium

Bridg. You must first marry [Marry 1691] Mr. Brisk [Kn] and Mr. Drybob [, 1691 Kn] as I shall direct you, [; Kn] but the Ladies will not be known, therefore you must marry [Marry 1691] 'em in Vizor Masks.

Sneak. I will, since you command, [^ 1691] make no haesitation [hesitation 1691; Hesitation Kn] or dilatory scruple [Scruple Kn].

Bridg. Pray be gone, [; Kn] I see one coming I must speak with; [Kn] well [Well Kn], this Plot [, Kn] if it takes, will produce no unpleasant effects [Effects 1691 Kn]. (Ex. Sneak. Oh Madam!

Enter Theodosia.

I am heartily glad your Plot succeeded so well.

Theo. Dear Bridget [, Kn] I owe a great deal of it to thee.

Bridg. I am happy [, Kn] that I could serve you; but now I have a design [Design Kn] of my own, in which I beg your Ladyships [Ladyship's Kn] assistance [Assistance Kn].

Theo. You may be assur'd of that, [: Kn] what is it?

Bridg. I have perswaded [persuaded Kn] each of the Coxcombs
[, Kn] Briske and Drybob, that you fled to reserve your self
for him; and each has so good an opinion [Opinion Kn] of
himself, that I found it no hard matter [Matter Kn].

Theo. What can this produce to your advantage [Advantage Kn] ?

Bridg. Madam, I'll tell you.

Enter Striker and Friske. -

Frisk. Good lack, Madam Striker, who [Who 1691] thought to
have seen you here?

Strik. Why, Madam Friske [Frisk 1691] ? [, Kn] I hope I may
be as welcome here as you can.

Frisk. I do not know that neither.

299 things,] ~ MS. whitt,] ~ MS.

311 some,] ~ MS.

312 us,] ~ MS.

319 house,] ~ MS.

320 mee,] ~ MS.

324 mee,] ~ MS.

326 though,] ~ MS. 327 *bee alwayes*] *bee almyes bee MS.*

330 weeke,] ~ MS.

335 these,] ~ MS. this, MS.

346.1 THEODOSIA] Theadosia MS.

348 TRIM] Strik. 1671 1691 Kn. Madam] ~, 1671 1691 Kn. Ladyshipps]
Ladyships 1671 1691; Ladyship's Kn. obediant] obedient 1671;
Obedient 1691 Kn.

349 Your Ladyshipps] Madam, your Ladyships 1671 1691; Madam, your
Ladyships's Kn. affectionate] Affectionate 1691 Kn.

350 BUTTON] Frisk. 1671 1691 Kn. Madam] ~, 1671 1691 Kn.

Ladieshipps] Ladyships 1671 1691; Ladyship's Kn. oblidged]
oblig'd 1671 1691 Kn.

351 Madam] ~, 1671 1691 Kn. Ladieshipps] Ladyships 1671; Ladiships
1691; Ladyship's Kn. faithfull] faithful 1671 1691 Kn.

352 BUTTON] Strik. 1671 1691 Kn. But Madam] Madam, 1671 1691 Kn.

a weighty] weighty 1671 1691. occasion] Occasion Kn. to
invite mee] invites me 1671 1691 Kn. waite on you] kiss
your Ladyships hands 1671 1691; kiss your Ladyship's Hands Kn.

353 forenoone] Forenoon 1671 1691 Kn.

354 TRIM] Frisk. 1671 1691 Kn. noe lesse] no less 1671 1691 Kn.
consequence] ~, 1671 1691; Consequence, Kn. Ladyship] Ladyship
1671 1691 Kn.

355 Ladyshipps] Ladyships 1671 1691 Kn. . doe mee] do me 1671 1691
Kn. honour] Honour 1691 Kn.

356 occasions] Occasions Kn.

357 Madam] ~, 1671 1691 Kn. mine] Mine 1671 1691. is -]
~ MS; ~. 1671 1691.

358 1671 1691 Kn BRACKET WITH 357 APART FROM SPEECH HEADING Frisk.

359 noe] no 1671 1691 Kn. breeding] Breeding Kn. then] than
1671 1691 Kn. interupt] interrupt 1671 1691 Kn.

360 Good Madam Button I don't] Marry come up Mrs. Habberdasher! Do
you 1671 1691; Marry come up, Mrs. Habberdasher! Do you Kn.
breedeing] Breeding 1671 1691 Kn. inferior] inferiour 1671.
yours,] ~ MS; ~? 1671 1691 Kn.

361 att] at 1671 1691 Kn. danceing Schoole] dancing School 1671;
Dancing School 1691; Dancing-School Kn. not farr of] hard by,
1671 1691 Kn. yee talke] you talk 1671 1691 Kn.

363-391.1 1671 1691 Kn REPLACE BY:

- Strik. Good Mrs. [Mistriss 1691; Mistress Kn] Gigg-em-bob
[Gig-em-bob Kn] : your breeding, [Breeding! Kn] ha, ha,
[! Kn] I am sure [, Kn] my husband [Husband 1691 Kn]
marry'd [Marry'd 1691] me from Hackney School [Hackney-School
Kn], where there was a number of Substantial [substantial
1691] Citizens [Citizen's Kn] Daughters; your Breeding [! Kn] -
- Frisk. Good Mrs. Gill-flirts [; Kn] we live in a fine age
[Age Kn], if a little Paltry [paltry Kn] Citizens [Citizen's
Kn] Wife shall compare her self with a Person of my Quality,
i [i' 1691 Kn] faith.
- Strik. Thy Quality [, Kn] Mrs. Kick-up. [! Kn] -
- Theo. May, pray [Pray 1691 Kn] Ladies! Pray keep the peace
[Peace 1691 Kn]. Come, have but a little patience [Patience
Kn], and I will give Audience to both; but no more contention
[Contention Kn], I am in haste [! Kn] Mrs. Striker.
- Strik. Madam, I have done; and my business [Business 1691 Kn]
is this: I protest [, Kn] I am almost asham'd to tell you;
but it must out: [. Kn] Mr. Crazy has long since engag'd his
heart [Heart 1691 Kn] to me [, 1691 Kn] and I mine to him,
[; Kn] and therefore I think, Madam, your Ladyship ought not
to encourage the falshood [Falshood Kn] of any Ladies
[Ladys 1691; Lady's Kn] servant, to listen to any proffers of
affection [Affection 1691 Kn] from him.
- Theo. Why, you are marry'd [Marry'd 1691] : Your Servant.
- Strik. Ay, ay, by that time your Ladyship has been marry'd
[Marry'd 1691] a year [Year Kn] or two, you'll soon find the
necessity [Necessity Kn] of a Gallant as well as I; [. Kn]
besides [Besides Kn] [, 1691 Kn] my husband's [Husband's
1691 Kn] in a Consumption, heaven [Heaven 1691 Kn] be
prais'd, [^ 1691; ; Kn] he cannot live long.
- Theo. Madam, upon my word [Word, Kn] I will not rob you of
your Jewel, [; Kn] I freely resign him to you.
- Frisk. What! will [Will Kn] you never have done? Madam, Does
[does Kn] your Ladyship know that Mr. Briske is my Servant.
[? Kn]
- Theo. Yes, yes, and know (and know what you would have) and I
have found out a way to get you marry'd [Marry'd 1691] to
this Servant too, or to another as good.
- Frisk. I humbly thank your Ladyship; indeed I had rather have
another, [; Kn] for [and 1691 Kn] besides variety [Variety
Kn] in the Case, I shall be then at once provided with a
Husband and [for 1691 Kn] a Gallant.
- Theo. Pray take this Key, and go up two pair of Stairs to a
Chamber on your left [Left 1691 Kn] hand [Hand Kn] [, 1691
Kn] and stay there till further order [Order 1691 Kn].
I warrant you, [^ 1691] I'll please you; but at present you
must leave me: Be gone.
- Strik. Madam, I humbly take my leave of your Ladyship, [; Kn]
your Servant -
- Frisk. Your Servant [, 1691 Kn] Madam, [; Kn] I am gone.
[, 1691] - (To Theo.)
- Theo. Your Ladyships [Ladyship's Kn] humble Servant, [. Kn]
I'll to my Chamber [, Kn] Bridget, and I'll warrant thee to
effect thy design [Design Kn].
- Strik. Why sure [, 1691] you han't the confidence [Confidence Kn]

- to take place of me, [; Kn] have you [, Kn] Mrs. Whirliwigg.
 [Whirligigg. 1691; Whirligig? Kn]
- Frisk. Prethee [Pr'ythee Kn] Pusse [Puss 1691; Puss, Kn] be
 quiet, [; Kn] I know what I do.
- Strik. Avoid [, Kn] you Strumpet, [; Kn] I am the Mother
 of Children.
- Frisk. Then stay there [, Kn] thou grave Matron. - (Ex.)
- Strik. She has got it, [; Kn] well [Well Kn] [, 1691 Kn]
 I was never so affronted in my life [Life Kn], I could tear
 her heart [Heart 1691 Kn] out: I'll be reveng'd [, Kn] if
 I live - (Ex. Striker.)
- Theo. Stay, [^ 1691 Kn] here! I'll send for the brace of Oafs.
- Bridg. I will, [^ 1691] Madam -
- 372 Ladyshipp,] ~^ MS. 364 Drybob] Button MS.
- 377 em,] ~^ MS.
- 378 Madam,] ~^ MS.
- 391.2 Enter OLDPOX with A Parson and footeman] Enter Crazy, Parson,
and Footman. 1671 1691 Kn.
- 392 Sweete] Sweet 1671 1691 Kn. Fraylety] Bridget, 1691 Kn.
humble] obliged 1671 1691 Kn. Servant,] ~^ MS; ~; Kn.
brought one] found out Mr. Sneake and brought him 1671; found
out Mr. Sneake, and brought him 1691; found out Mr. Sneak, and
brought him Kn.
- 393 alonge] along 1671 1691 Kn. mee] me, 1671 1691 Kn. happieness]
happiness 1671 1691; Happiness Kn. Joyneing mee] joyning me
1671 1691 Kn.
- 394 Lady] ~; 1671 1691 Kn. honour] Honour, 1691 Kn. life] Life
1691 Kn. love] Love 1691 Kn. the]theo MS.
- 395 bee att] be at 1671 1691 Kn. Service] service 1671 1691.
- 396 power] Power Kn. oblidge] oblige 1671 1691 Kn. soe] so
1671 1691 Kn.
- 397 person] Person 1671 1691 Kn.
- 398 soe] so 1671 1691 Kn. neither] ~, 1671 1691; ~; Kn. bee]
be 1671 1691 Kn. say] ~, Kn. bee altogether] be altogether
1671 1691 Kn.
- 399 husband -] Husband. 1671 1691 Kn. Boy] ~, 1671 1691 Kn.
forgott,] ~^ MS; forgot, 1671 1691 Kn. goe home] go ~, 1671
1691 Kn. bottle] Bottle 1671 1691 Kn.
- 400 diet drink] Dyet-Drink, 1671; Diet-drink, 1691; Diet-drink; Kn.
noe dinner] no Dinner 1671 1691 Kn. today,] ~^ MS; today. 1671
1691; to-day. Kn. I am not ... thy Servant,] 1671 1691 Kn OMIT.
wine,] ~^ MS. Pox on] M' LEAVES A GAP BETWEEN "wine" AND "this".
- 401 Servant,] ~^ MS. come] Come 1671 1691; Come, Kn.
- 401.1 PARSON] Sneak. 1671 1691 Kn.
- 402 Wheres] Where's 1671 1691 Kn. deare Theodosia.] dear Theodosia?
1671 1691 Kn.
- 403 She'll] She'll 1671 1691 Kn. bee] be 1671 1691 Kn. here,]
~^ MS; ~; 1671 1691 Kn. now] now Sir 1671; now Sir, 1691;
now, Sir, Kn. happienesse] happiness 1671; Happiness 1691 Kn.
- 404 You] ~, 1671 1691; ~: Kn. but tis] but 'tis 1671 1691; 'tis Kn.
wish] ~, 1671 1691; Wish, Kn. already,] ~^ MS; all already;
1671 1691 Kn. noething] nothing 1671 1691 Kn.
- 405 behinde] behind 1671 1691; behind, Kn. peace] Peace Kn.
Loveyouth] Loveyouth, 1671 1691 Kn.

- 406 ill,] ~; 1671 1691. Reward] reward 1671 1691 Kn. kindness]
 ~, 1671 1691; Kindness; Kn. Earnest] earnest 1671 1691 Kn.
 which] ~, 1671 1691 Kn.
- 407 present] Present 1691 Kn.
- 408 Sir] ~, 1671 1691 Kn. rewarded,] ~^{MS}; ~; Kn. honour]
 Honour Kn. Serving] serving 1671 1691 Kn.
- 410 to] too 1671 1691 Kn. kinde,] ~^{MS}; kind; 1671 1691 Kn.
 But] but 1671 1691 Kn. possibility] possibilities 1671 1691;
 Possibility Kn. reconcileing mee] reconciling me 1671 1691 Kn.
- 411 Lady.] ~ ? Kn.
- 412 appeased] appeas'd, 1671 1691 Kn.
- 413 husband] for a Husband 1671 1691 Kn.
- 413.1 THEODOSIA] Theadosia MS.
- 414 that,] ~^{MS}; ~? 1671 1691 Kn. Theodosia] Theodosia, 1671 1691
 Kn. soe] so 1671 1691 Kn. Love] love, 1671; ~, 1691 Kn.
- 415 tis] 'tis 1671 1691 Kn. power] Power Kn. fortune] Fortune
 1671 1691 Kn. oblige mee] oblige me 1671 1691 Kn. more,]
 ~^{MS}; ~; 1671 1691 Kn. looke downe] look down 1671 1691 Kn.
- 416 envied] envy'd, 1671 1691 Kn. scorne] scorn 1671 1691 Kn.
 pleasures] Pleasures Kn. world] World Kn.
- 417 selfe then] self than 1671 1691 Kn. honour] Honour 1691 Kn.
- 418 bee] be 1671 1691 Kn. easy] easie 1671 1691 Kn. beleive]
 believe 1671 1691; believe, Kn. soe well] so ~; 1671 1691 Kn.
 owne] own 1671 1691 Kn. merrit] merit 1671; Merit 1691 Kn.
- 419 persuade] perswade 1671 1691 Kn. Contrary] contrary 1671 Kn;
 contrary 1691.
- 420 finde] find 1671 1691 Kn. lesse] less 1671 1691 Kn. knowledge]
 Knowledge Kn. then] than 1671 1691 Kn.
- 421 vallue] value 1671 1691 Kn. men] Men 1691 Kn. doe,] ~^{MS};
 do; 1671 1691; do: Kn. beauty witt] Beauty, Wit, 1671 1691 Kn.
- 422 vertue] Vertue, 1671; Virtue, 1691; Virtue Kn. which are soe
 admireable] are so admirable, 1671 1691 Kn. nature] Nature
 1671 1691 Kn. noething] nothing 1671 1691 Kn.
- 423 you] ~; 1671 1691 Kn. Charme] Charm 1671 1691 Kn. Sex] ~,
 1671 1691 Kn. moment] Moment Kn.
- 424 thought] thoughts 1671; Thoughts 1691 Kn.
- 425 soe greate] so great 1671 1691 Kn. believe] belief 1671 1691;
 Belief Kn. constancy] Constancy 1691 Kn. truth] ~, 1671;
 Truth, 1691 Kn. Your] your 1671 1691 Kn. and] andd MS.
- 426 words] Words Kn. neere] ne'r 1671; never 1691 Kn. confirm
 mee more,] confirm me ~; 1671 1691 Kn. Therefore] therefore
 1671 1691 Kn. this] ~, 1671 1691 Kn. on] of 1671 1691 Kn.
- 427 attonement] Attonement 1691; Atonement Kn. Aunt,] ~: 1671
 1691 Kn. part] ~, Kn. then helpeing] than helping 1671
 1691 Kn.
- 428 husband] Husband 1671 1691; Husband, Kn. wee can] we ~: 1671
 1691 Kn. one] ~, 1671 1691 Kn. then] than 1671 1691 Kn.
- 429 Sonne] Son 1671 1691 Kn. heire] Heir 1671 1691 Kn. one]
 One 1691. Twenty] twenty 1671 1691 Kn. death] Death Kn.
 father] Father 1671 1691 Kn.
- 430 Madam] ~, 1671 1691 Kn. that] ~, 1671 1691; ~; Kn. resolved,]
 ~^{MS}; resolv'd, 1671 1691 Kn. doe's] does 1671 1691 Kn.
- 431 hee] he 1671 1691 Kn. bee revenged on you] be reveng'd of
 you, 1671 1691 Kn. shee] she 1671 1691 Kn. revenged] reveng'd
 1671 1691 Kn. Raymund,] Raymond^{MS}.

- 432 Couple] couple 1671 1691 Kn. bonds of wedlock] Bonds of
Wedlock 1671 1691 Kn.
- 433 Tis pitty] 'Tis pity 1671 1691 Kn. forbidd] forbid 1671 1691
Kn. banes] Banes 1671 1691 Kn.
- 434 Oldpox,] ~ MS; Crazy! 1671 1691 Kn. what] What 1691; What,
Kn. minde] mind 1671; Mind 1691 Kn. practice Phisick]
practise Physick 1671 1691 Kn. Surgery,] ~ MS; ~. 1671;
~? 1691 Kn.
- 435-445 1671 1691 Kn OMIT.
- 442 pauperis,] ~ MS.
- 445.1 BRISK] Briske. 1671 1691 Kn.
- 446 1671 1691 Kn OMIT.
- 446.1 1671 1691 Kn OMIT.
- 447 O,] ~! 1671 1691 Kn. comes] come Kn. Brisk,] ~ MS;
Briske. 1671 1691 Kn. pray] Pray 1671 1691; Pray, Kn.
Raymund] Raymund, Kn.
- 448 Roome] room, 1671; Room, 1691 Kn. not] ~, Kn. till] 'till
Kn. cue -] Cue - 1691 Kn.
- 449-555 1671 1691 Kn REPLACE BY:
- Brisk. I am come, Madam, according to appointment, [Appointment; Kn]
and understand your resolutions [Resolutions Kn] are to live
and die [dye 1691 Kn] with Jack Briske.
- Theo. I will no longer conceal my affections [Affections 1691
Kn] ! [; Kn] I am so ill us'd by my Aunt, that [, Kn] if
you think fit, I will immediately consent to be your Wife;
[: Kn] Mr. Sneake [Sneak 1691 Kn] shall do it for us.
- Brisk. How am I exalted! Dear Madam, let it be instantly.
- Theo. But I must hide my face [Face 1691 Kn] , or he'll discover
me to my Aunt, and we may be prevented for this time.
- Brisk. 'Slife, I have thought on't, [; Kn] you shall put on a
Vizor Mask.
- Dryb. What! will you engross the Ladies [Lady's Kn] Ear?
- Theo. Pray go [, Kn] and expect me suddenly [suddainly 1691]
- Brisk. Farewel [, Kn] Drybob, [; Kn] ha, ha, ha! poor
sneaking fellow [Fellow 1691 Kn]
- Theo. Mr. Drybob [, 1691 Kn] I will not blush to own my affection
[Affection 1691 Kn] to you.
- Dryb. I hope, Madam, you need not.
- Enter Sir Richard.
- Theo. Yonder comes one I must speak with, [; Kn] pray go with
Bridget; I have entrusted her with the rest: I will be with
you suddenly [suddainly 1691]
- Dryb. Come, my Dear Bridget, [; Kn] I flie [fly 1691 Kn] as
quick as thought [Thought 1691 Kn]
- (Ex. Drybob and Bridget.)
- Sir Rich. Madam [, 1691 Kn] I beseech you [, Kn] where's
my Lady?
- Theo. Oh [, Kn] she's marry'd [Marry'd 1691] to Crazy [, Kn]
since I saw you; she has made quick dispatch [Dispatch, Kn]
I assure you.
- Sir Rich. 'SDeath ['Sdeath 1691 Kn] and Hell [! Kn] marry'd
[Marry'd 1691 Kn] ! Is this truth [Truth Kn] , Madam?

Theo. Ay [, Kn] Sir, [! Kn] but what's the Cause [cause 1691] [, Kn] that makes you so concern'd at it?

Sir Rich. Have I not reason [Reason Kn] ? Do you know this face [Face 1691 Kn] ?

(Pulls off his disguise [Disguise 1691].)

Theo. O Heaven! my Uncle [Unkle 1691; Unkle, Kn] Sir Rich. [Richard 1691 Kn] Loveyouth. [! Kn]

Sir Rich. Cease your wonder [Wonder, Kn] Niece, [; Kn] you see the Story of my death [Death 1691 Kn] was feign'd.

Theo. My dear Uncle! I am infinitely happy to see you once more in this place [Place Kn] . This was a happy change [Change Kn] .

Sir Rich. Niece [, Kn] I rejoyce [rejoyce Kn] no less to see thee; thou art improv'd in beauty [Beauty, Kn] since I saw thee: but [But Kn] this abominable Woman I for ever banish from my thoughts [Thoughts Kn] .

Theo. But pray [, Kn] Sir, what made you keep your disguise [Disguise Kn] so long after your return [Return Kn] ?

Sir Rich. I'll tell you [, Kn] Niece, [.- Kn] but [But Kn] hold [, Kn] I hear some [Some Kn] coming hither; I'll with-draw [withdraw, Kn] and acquaint you with it.

Theo. Come [, Kn] Sir, and I'll bring you to one [, Kn] that will be glad to see you. -

(Exeunt.)

Enter Crazy, L. Loveyouth, and two Servants.

Craz. Now, my dear Lady, I am happy beyond my wishes [Wishes Kn] .

La. Lov. Sir, I beseech you [, Kn] be not the worse opinionated [opiniated 1691] of me, for your easie Conquest; for I have long had an inclination [Inclination Kn] for you.

Enter Sneak, Drybob [, 1691] and Friske [Frisk 1691] ,
Briske [Brisk 1691] and Bridget.

(Friske [Frisk 1691] and Bridget masked.)

How now? whom have we here?

Brisk. Madam! your Servant, [; Kn] ha, ha, ha, you little think where Theodosia is?

La. Lov. Name her not, [; Kn] vile Creature, to run away with Raymund. [! Kn]

Dryb. No, no, [; Kn] she did not run away with him. With Raymund [, Kn] quoth she? no, no.

Brisk. What does this Fool mean? ha, ha, ha.

La. Lov. Not marry'd to Raymund! how unlucky is this? [, Kn] that I should fool my self into marrying this fellow [Fellow! Kn] ; [? 1691] I might yet have captivated Mr. Raymund.

Sneak. Gentlemen, are you both satisfi'd [satisfied 1691 Kn] with your marriage [Marriage Kn] ?

Dryb. Ay, ay.

Brisk. Ay, ay. Come, my dear Theodosia, unmask your [thy 1691 Kn] self, and keep 'em no longer in suspence.

Bridg. Sir, I obey you. - (She unmask.)

Brisk. 'SDeath [! Sdeath 1691 Kn] and Hell! Who's this?

Bridget! [? 1691 Kn]

All. Bridget [! Kn] - ha, ha, ha.

Sneak. O tempora! O mores! Would you serve me thus? I shall not live to endure it, [; Kn] I shall suddenly expire, and

'ΕΥΣ θανοντο [θανοντος 1691 Kn] γαει μισητω πνευ.

Dryb. Now [, Kn] Briske [Brisk 1691] , thou has marry'd
the Chamber-maid [Maid Kn] , I'll prefer thee; I told thee
[, Kn] the Mistriss [Mistress Kn] was for my turn [Turn Kn] :
Prethee [Pr'ythee, Kn] my dear [Dear, Kn] unmask, [. Kn]
ha [Ha Kn] ! Who's this?

Frisk. Even as you see [, Kn] Sir - (Friske [Frisk 1691]
unmaskes [unmasks 1691] .

Dryb. Death, Fire brands [Fire-brands 1691 Kn] , Devils [,
1691 Kn] Damnation, ! [! 1691 Kn] What's this!

Brisk. My old Mistriss [Mistress Kn] ! Prethee [Pr'ythee, Kn]

Drybob [, Kn] be patient, thou wilt have a Son and Heir of
mine shortly; and prethee [pr'ythee, Kn] for my sake [, Kn]
take care and see him well educated.

Craz. How now [, Kn] Gentlemen, [; Kn] are you bob'd [bobb'd
Kn] ?

Enter Raymund and Theodosia.

Raym. Madam, We [we Kn] are come to beg your approbation
[Approbation Kn] of our Marriage;

- 449 gone,] ~ MS.
450 Mistresse,] ~ MS. that,] ~ MS.
456 Ha] ha MS.
458 impertinent,] ~ MS.
459 Buisnesse,] ~ MS. Sott,] ~ MS.
464 Servant,] ~ MS.
467 rudenesse,] ~ MS.
469 up,] ~ MS.
473 violent,] ~ MS. Pselfe,] ~ MS.
481 Mistresses,] ~ MS.
484 Madam,] ~ MS.
492 Theodosia] Fraylety MS.
496 Wishes,] ~ MS.
499 heare,] ~ MS. Theodosia,] Theadosia MS.
501 more,] ~ MS.
505 ha,] ~ MS.
511 Raymund,] ~ MS.
512 Raymund,] ~ MS.
516 thus,] ~ MS.
518 not,] ~ MS.
519 mee,] ~ MS. 520 a way] away MS.
525 Possession,] ~ MS. Ruined,] ~ MS.
532 Rates,] ~ MS.
534 you,] ~ MS.
537 doe,] ~ MS.
540 Cloathes,] ~ MS.
545 Insolence,] ~ MS. imediately,] ~ MS.
546 yet,] ~ MS.
548 Inhumane,] ~ MS.
552 here,] ~ MS.
556 Madam I] I 1671 1691 Kn. begg] beg 1671 1691 Kn. pardon]
Pardon Kn. Iregular] irregular 1671 1691 Kn. meanes] means
1671 1691; Means Kn. used in persueance ... Theodosia -] us'd:
1671 1691 Kn.
557 Pray] ~, Kn. Madam] ~, Kn. turne] turn 1671 1691 Kn.
us] ~, 1671 1691 Kn.
558 give] give us 1671 1691 Kn. consent] ~; 1671 1691; Consent;
Kn. especially since tis] since 'tis 1671 1691 Kn.
559-562 1671 1691 Kn REPLACE BY:

La. Lov. Avoid my presence [Presence, Kn] thou impudent
fellow, [Fellow; Kn] I'll have thee kick'd.

Enter Mrs. Striker and whispers Mrs. Bridget.

- 563 Poore] Poor 1671 1691 Kn. fellowes] fellows, 1671 1691; Fellows! Kn. two looke] look 1671 1691 Kn. Scurvily] scurvily 1671 1691; scurvily, Kn.
- 564 Just now mounting] mounting 1671 1691 Kn. upon] on 1671 1691 Kn. Brests] backs 1671 1691; Backs Kn. 1671 1691 Kn ADD: Strik. Marry'd [, Kn] say you? Ah false man [Man Kn] : have you us'd me thus? Did I for this yield up my honour [Honour Kn] to you, and you promis'd me to marry me after the death [Death Kn] of my Husband; [, 1691 Kn] who is in a deep Consumption! [? Kn] Ah villainous man [Man Kn] : I will have thee kick'd and beaten.
- 565 Tell him Mr. Drybob] Drybob, Tell him 1671 1691; Drybob, tell him Kn. wife] Wife 1671 1691 Kn. mad] made 1671 1691 Kn. her Estate ... married him] all her Estate 1671 1691 Kn.
- 567 Yett] Yet 1671 1691 Kn. this] this condition of mine 1671 1691; this Condition of mine Kn. better Oldpox then] as good as 1671 1691 Kn. widdow] Widdow 1671; Widow 1691; Widow, Kn.
- 568 all her] her 1671 1691 Kn. ha, ha.] as you have done. 1671 1691 Kn.
- 569 And is] Is 1671 1691 Kn. true Madam.] ~, ~? 1671 1691 Kn.
- 570 Yes Sir it is,] ~ ~ ~ MS; I must confess 1671 1691; I must confess, Kn. it] ~, Kn. defeate] defeat 1671 1691 Kn. Ungracious] ungracious 1671 1691 Kn.
- 571 inheritance] Inheritance 1691 Kn.
- 572 Madam] ~, 1671 1691 Kn. Ladyshipp] Ladyship 1671 Kn; Ladiship 1691. mistaken,] ~ MS; ~; Kn. deed] Deed 1671 1691 Kn. guift] Gift 1671 1691 Kn.
- 573 Estate] ~, 1671 1691 Kn. to Theodosia after your death,] ~ ~ ~ ~ MS; after you decease, to Theodosia: 1671 1691; after your Decease, to Theodosia: Kn. here Madam] here 1671 1691 Kn.
- 574 BRISK I wish you much Joy Mr. Oldpox] Dryb. Brisk. Give you joy good Mr. Crazy 1671 1691; Give you Joy, good Mr. Crazy Kn. 1671 1691 Kn. PLACE THIS BEFORE 571.
- 575 Madam] ~, 1671 1691 Kn. Ladieship,] ~ MS; Ladyship: 1671 Kn; Ladiship: 1691. it from you] it 1671 1691 Kn.
- 577 Oh I am] Am I thus 1671 1691 Kn. Cozened] cozen'd 1671 1691 Kn. abused.] abus'd? 1671 1691 Kn.
- 578 Tis] 'Tis 1671 1691 Kn. Cozened] cozen'd 1671 1691 Kn. abused -] abus'd. 1671 1691 Kn. did you ... your Estate -] 1671 1691 Kn REPLACES BY: Strik. Go thy ways [, Kn] thou vile man, [Man; Kn] thou art serv'd right [, Kn] for thy falshood [Falshood Kn] to me.
- 579 But Ile bee revenged] I'll be reveng'd 1671 1691 Kn. her,] ~ MS; ~. - 1671 1691 Kn. Madam] I must tell you, Madam, 1671 1691 Kn. then I] than I am; 1671 1691 Kn.
- 580 confesse before all this Company that] confess 1671 1691; confess, Kn.
- 581 vizitted] visited 1671 1691 Kn.
- 582 The Devill ... Brisk if] Pox on him for a Rascal; 1671 1691 Kn. vizitted be not] visited is 1671 1691 Kn. word] Word Kn. there] there i'faith 1671 1691; there, i'faith Kn.
- 583 I] O Heaven! I 1671 1691 Kn. ever,] ~; 1671 1691 Kn. disapointment] disappointment 1671 1691 Kn.
- 584 Lady.] Lady! O miserable unfortunate Woman that I am. 1671 1691; Lady! O miserable unfortunate Woman, that I am! Kn.
- 584.1 Enter SIR RICHARD LOVEYOUTH] Enter Sir Richard. 1671 1691.
- 585-588 1671 1691 Kn HAVE: Sir Rich. What's the matter [Matter, Kn] Madam?

- 589 O, Sir] Oh 1671 1691; Oh! Kn. Just] just 1671 1691 Kn. selfe
away] self 1671 1691 Kn. a diseased Impotent] that diseas'd
impotent 1671 1691 Kn.
- 590 fellow Oldpox,] fellow, that walking Hospital Crazy. 1671 1691;
Fellow, that walking Hospital, Crazy. Kn. but have ... to mee]
1671 1691 Kn OMIT.
- 591-595 1671 1691 Kn REPLACE BY: Sir Rich. Now, Madam, d'e [d'ye
1691 Kn] wish your other Husband alive in Candia?
- 596 Sir I thank you,] No, not so neither; 1671 1691 Kn. And oh
that I were] but would I were 1671 1691 Kn. fairely] fair
1671 1691; fairly Kn. ridd] rid 1671 1691 Kn.
- 597 husband] Husband, 1671 1691 Kn. that] him 1671 1691 Kn.
- 598 An Excellent ... reclaime her -] So! I am beholding to her!
(Aside. 1671 1691; So! I am beholden to her! (Aside. Kn.
Ridd] rid 1671 1691 Kn. husband] Husband 1671 1691 Kn.
- 599 can Sir] have, 1671 1691 Kn. will oblige mee ... command
600 both of] shall command 1671 1691 Kn.
- 601 person] Person, Kn. Purse] my purse 1671 1691; my Purse Kn.
- 601.1 SIR RICHARD ... ROBIN] Discovers himself. 1671 1691 Kn.
- 602 know] ~, Kn. Ile] I'll 1671 1691 Kn.
- 603-612 1671 1691 Kn REPLACE BY:
Omn. Sir Richard Loveyouth alive! [. 1691]
La. Lov. O Heaven! I am ruin'd for ever, [; Kn] there is now
no dissembling! [: Kn] all my misfortunes [Misfortunes Kn]
are compleated now.
Craz. I am glad you are come to take your Wife agen [again
1691 Kn] .
- 604 Sir,] ~ MS.
- 613 But for thee fond woeman] Fond Woman, 1671 1691 Kn. fooleish
pride] foolishness 1671 1691 Kn. vanitie -] vanity, 1671 1691;
Vanity Kn.
- 614 many Impertinent] impertinent 1671 1691 Kn. contentions]
Contentions Kn. mee] me, 1671 1691 Kn. Three Yeares] three
years 1671 1691; thee Years Kn. absence] ~; 1671 1691;
Absence; Kn.
- 615 shall continue me still] shall make me still continue 1671 1691
Kn. Stranger] stranger 1671 1691. conversation.] Conversation:
1671 1691 Kn. Yet] yet 1671 1691 Kn.
- 616 what] what e'r 1671; what'er 1691; whate'er Kn. befits]
befits 1671 1691 Kn. qualitie,] ~ MS; Quality: 1671 1691 Kn. ~
upon] Upon Kn.
- 617 noe] no 1671 1691 Kn. appeare] appear 1671 1691 Kn. today]
to-day Kn. Sir This day ... my faire Niece.] 1671 1691 Kn
PLACE LATER.
- 618-632.1 1671 1691 Kn REORGANISE THUS:
Brisk. You are a happy man [Man, Kn] Crazy.
Dryb. You have had ill luck [Ill-luck Kn] with honest Women,
Crazy, [; Kn] you had e'n [e'en 1691 Kn] as good stick
to Whores.
Craz. I have had worse luck [Luck Kn] with them [, Kn] I
am sure, [; Kn] yet this is better than marrying a Chamber-
maid [Chamber-Maid Kn] , or Wench big with Child, Gentlemen.

Sir Rich. Sir, I am a [no Kn] stranger [Stranger Kn] to your
repute [Repute Kn], and think my self much honoured in the
relation [Relation Kn] I have to you.

Raym. Sir, The [the 1691 Kn] honour [Honour Kn] is wholly
on my side [Side Kn].

Sir Rich. Come [, Kn] Gentlemen, I am inform'd of all your
Stories, [; Kn] and 'tis wisdom [Wisdom Kn] in you to be
content, [^ Kn] with what you can't redress. [- Kn]

Sir Rich. [Heading not repeated in Kn] I shall ne'r [ne're
1691; ne'er Kn] have Children, I therefore here declare my
Niece my Heir.

Theo. Sir, I can return nothing but my thanks [Thanks Kn].

Sir Rich. This day, Sir, I dedicate to my fair Niece and you.

Raym. You do me too much honour [Honour Kn].

Sir Rich. Come [, Kn] Gentlemen and Ladies, Let's [let's Kn]
be merry; we'll have Musick, [; Kn] we'll begin this days
[Day's Kn] jollity with a Dance.

Craz. Sweet Madam Striker, receive me into your favour [Favour
Kn]; for [, Kn] upon my honour [Honour Kn], tho' I
marry'd her, I intended to reserve the whole stock of my
affection [Affection Kn] for thee.

Strik. Get thee gone, thou wicked fellow [Fellow Kn], I will
have none of thee; thou hast declar'd thou hast the Disease:
[. Kn] Get thee gone, [; Kn] I tell thee [, Kn] I will
have thee kick'd.

Sir Rich. Come [, Kn] Gentlemen, joyn [join Kn] in a Dance.
(Dance.)

623 provided,] ~ ^ MS.

631 merry,] ~ ^ MS.

633 Soe tis] So 'tis 1671 1691 Kn.

634 happieness] happiness 1671 1691; Happiness Kn. both] ~ ,
1671 1691 Kn. bee] be, 1671 1691; be Kn.

635 from] From 1671 1691 Kn. discontents] Discontents Kn. free,]
~; 1671 1691 Kn.

636 may] May 1671 1691 Kn. life] Life Kn. bee] be 1671 1691
Kn. peace] ~, 1671 1691; Peace, Kn.

637 and] And 1671 1691 Kn. day] Day Kn. heure] hour 1671
1691; Hour Kn. Increase.] encrease. - (Ex. Omnes. 1671 1691
Kn.

637.1 Finis] 1671 1691 Kn OMIT.

C O M M E N T A R Y

ACT ONE

- 0.1 OLDPOX. The name is changed in the 1671 edition to Crazy. M. E. Novak and G. Guffey in The Works of John Dryden, X, p.460 argue that behind Dryden's implication (in the Preface to An Evening's Love, p.204) that none of his contemporaries had written humours comedy "as they ought", was the idea that Crazy was a figure suffering from a natural infirmity rather than a humour in the proper sense of the word. If this were true, it might provide an explanation for the fact that Shadwell changed the character's name, emphasising not the natural infirmity (the pox) but the state of mind that led to it (Crazy). However, a more likely reason for the change of name is that some person, or persons, felt reflected on by the name, Oldpox. Possible candidates are discussed in the Introduction, supra, pp. 96ff.
- 1 Peter Holland (The Ornament of Action: Text and Performance in Restoration Comedy, Cambridge, 1979, p.50), in discussing the opening scene of Etherege's She Would if She Could, points to an established convention which Shadwell is clearly travestyng in the opening of The Humorists. "The play," writes Holland in reference to She Would if She Could, "opens in Courtall's rooms. The opening was by 1668 already traditional, the rake-hero dressing or waking but, in either case, in control both of his world and of the sympathies of the audience. The first speeches, whether pronouncements on the state of the world ex cathedra as here and in The Country Wife or a confidential exposition in conversation with the audience as in The Man of Mode, make full use of that closeness to the audience that fore-stage acting encouraged. The 'hero' sets out from an initial position established by the staging, in which his actions seem laudable and his ideals beyond question." Oldpox in The Humorists appears in a state of undress and addresses the audience as the convention suggests, but *neither is he clearly* in control of his world nor does he appeal to the sympathies of the audience; and since the audience of the time would have recognized Oldpox's symptoms as being those of the pox, his actions would have seemed far from laudable and his ideals highly questionable. Thus by using a convention in his own particular way, Shadwell immediately establishes the satiric tone that is the key-note of the play.
2. Plaister. Plaisters, plasters or emplasters were of several kinds and served a variety of functions. Hannah Wolley (in The Accomplish'd

Ladies Delight in Preserving, Physick, Beautifying, and Cookery, 6th ed., 1686, p.74) describes a very simple plaster "to heal a Fistula or Ulcer": "Take figgs and stamp them, with shoo-makers wax, and spread it upon Leather, and lay it on the sore, and it will heal." Gideon Harvey's description of Emplastrum Diachylon cum Gummi (The Family-Physician, and the House-Apothecary, 2nd edition, "Revised by the Author", 1678, p.103) is, as one would expect from a medical man, rather more elaborate: "Take of the Oyl of Mucilages, two pounds; Lithargyr of gold, one pound; pouring to them about a pint of water: boil them until they come to the thickness of a Plaister; then adde to them yellow Wax, a quarter of a pound; Gum-ammoniac, Galbanum, Opoponax, Sagapenum, all dissolved in Vinegar, of each two ounces; Therebinthin, a quarter of a pound: make them up into an Emplaster". Later Harvey describes (*ibid.*, pp. 164-65) some vesicatories or blistering plasters, which are probably the sort with which Oldpox was being treated: "Take half an ounce of Leven, Cantharides or Spanish Flies powdered, one dram; sharp wine vinegar as much as suffice to mix them into a Paste; which spread upon Linen or Leather, and applied will in a few hours raise a large Blister". The ~~next~~ recipe sounds even worse, for as well as Cantharides it contains mustard seed. R. Bunworth (A New Discovery of the French Disease and Running of the Reins, 1662, p.53) explains how such plasters can be used to cure a bubo or tumour; a "Diaculum plaster" moistened with vinegar is placed on the swelling to soften it, then, when it is fully swelled, it is opened with a penknife, ~~scraped clean~~ *scraped clean of pus*, and covered with cleansing and healing plaster of galbanum, opoponax ana, ammoniac, bdellium ana, vinegar, litharge, wax, oil of laurel, and other powders.

- 2 Aqua-fortis. The early scientific name for dilute nitric acid, which was a powerful solvent and corrosive.
- 4 Caustick he applyed to my shinns when they were opened last. Charles Peter, Chyrurgeon (Observations on the Venereal Disease, With the True way Of Curing the Same, 1686, pp. 39-40) describes the treatment which Oldpox has undergone: "Where Medicine cannot reach, manual Operation must, for where ever the Pox fouls a Bone, nought but exfoliating can avail, therefore, if the Cranium or any other Bone be foul, lay it bare, so far as is convenient, and with detergent and exficating Powders, keep the part as dry as possibly you can, that the Bone may scale; in the Arms and Shins lay open all foul Bones, nor ever attempt the cure any other way".

- 4.1 CURTEOUS. The name is changed in the 1671 edition to Mrs. Errant. Possible reasons are discussed in the Introduction, supra, p.94.
- 8 Dioclesian. Emperor of Rome from A.D. 284 to 305, notorious for his persecution of the early Church.
- 13-32 These lines are cut in the 1671 edition, probably as a convenient abbreviation.
16. pox. The word was used to describe a number of different diseases characterised by "pocks" or eruptive pustules on the skin, but there is no doubt that Oldpox is here referring to the Great, French or Spanish Pox, known today as syphilis. Many of the seventeenth century books and tracts on venereal disease discussed the origins of the disease, some, like John Wynell (Lues Venerea, 1660), tracing it back to Columbus's voyages to the Americas, and others, like Gideon Harvey the Elder (The French Pox Fifth Edition of Little Venus Unmask'd, 1685), seeing it as a complex development from scurvy. R. S. Morton (Venereal Diseases, 1972, pp. 24-26) discusses the matter with clarity, pointing out the unfairness of the attribution of the disease to the French. Like Wynell, he argues that the mercenary army of Charles VIII of France picked the disease up at the siege of Naples in 1495 and then dispersed, with the disease, throughout Europe. Infection spread rapidly, with each country tending to blame its neighbour; the French called syphilis "the Italian disease", the Germans called it "Malade Frantzoz", and the English "the French disease" or "French pox". Gideon Harvey claimed that each nation's version of the disease was distinctive, the Dutch kind being the most difficult to cure, and most writers point out the wide variety of symptoms and range of intensity that the disease could exhibit.
- The symptoms of the disease vary not only from individual to individual, but also according to the stage it has reached. Harvey (op.cit., p.28) mentions the three commonly recognized stages: "The Pox is ... distinguisht into a new or fresh Pox, when its not of above a years standing; into rooted or confirmed, which is from a year or two to three years; and into an inveterate Pox, when its above three years Old". John Wynell (op.cit., p.49) carefully separates the symptoms of the three stages; The earliest symptoms include "wearinesse, ... moveable pains in the head and body ..., heat and sharpnesse of urine, smart in the genitals, heat in the reins". The disease "Growing on" exhibits, among other things, "pains, swellings, soft tumors of the privities, ... with increasing anguish",

and "akeing of the periostia, or by the bone". When the disease is "Consummate and Confirmed", there are "tumors, ulcers about the head; flaccidity, loosnesse of flesh, and rottennesse of the privities; tumours, ulcers (or both) of the mouth, (which are sometimes crusty, sometimes purulent, sometimes callous); ... rottennesse of the periostia and bones; ... grievous tormenting pains throughout the whole body; ... tophous knots, (like those of the gout) ...; Buboos swelling out in the Inguina, and sometimes falling in". Charles Peter, Chyrurgeon (Observations on the Venereal Disease, pp. 9-10) adds more symptoms that Oldpox is clearly familiar with: "a stiffness of the Joynts, but more especially of the Hips and Thighs, great pulsation of the Arteries, a shooting pain in the Groins, pain in the Cod, itching about the root of the Yard, sharpness of Urine, and a pricking pain in erection, ... pain in the Back and in the Head Some have other symptomes, as the Prepuce and Glans, swelling immoderately with great pain, or perhaps the Urethra stopped up with Caruncles, the Glans almost covered with Warts, sometimes excoriations of the Glans, or ulcers on the Glans, or Prepuce or both"

The play makes it clear that Oldpox has progressed through the first two stages, and is well into the often fatal third stage, where bones, muscles and brain can be affected. Certainly Oldpox suffers from locomotor ataxia (a clumsy and stumbling gait), when the disease attacks the sensory nerves of the spinal cord's dorsal column causing the sufferer to have difficulty in sensing the position of his limbs. This form of the disease demonstrates many of the symptoms shown by Oldpox, such as sharp, cutting pains, progressive ataxia of the limbs, loss of reflexes, varying degrees of sensory loss, and disorders of the functions of the bladder, rectum, and sexual organs.

In spite of the horrific symptoms exhibited by those suffering from the pox, medical men constantly advertised not only that they could cure the disease but also that deaths from it were most uncommon. Certainly it was a very common disease as is shown by the comments in Wycherley's Love in a Wood: or St. James's Park (1671), IV, ii, where Mrs. Martha refers to syphilis as "the modish distemper" and Sir Simon Addleplot replies, "He can cure it with the best French Chyrurgion in Town."

20 a Katherine-wheele. Saint Catherine of Alexandria was an early 4th century Christian martyr, though her historicity is doubtful. According to one version of the legend, she was an extremely learned

young girl who converted the wife of the Emperor Maxentius and opposed his persecution of the Christians, defeating in argument the eminent scholars with which Maxentius opposed her. She was sentenced to be broken on a spiked wheel; one version of the tale suggests that this sentence was carried out, though another version says that the wheel broke and she was beheaded instead. The former version led to the application of her name to the firework, the Catherine wheel.

In the MS, the word "a" was omitted by the scribe and inserted by Shadwell.

20. *Saint Laurences Gridiron.* St Lawrence, the patron saint of carriers, was martyred during the persecution of Valerian in 258 A.D. by being broiled to death on a gridiron; at one point he is reputed to have said to his torturers, "I am cooked on that side; turn me over and eat."

23 *Citty-Scrivner.* One who lent out money at interest on security. The profession seems to have been a common one during the Restoration period.

27 *cornes.* The scribe clearly made an error in transcribing this word, for Shadwell has strongly written "rne" over the letters after "o" and before "s". The original word is illegible.

29 *Glister.* Archaic spelling of clyster, a medicine injected into the rectum by means of a pipe or syringe to empty or cleanse the bowels.

33 the French disease. Syphilis; see note to line 16 supra.

35-36 he can cure me of noething but what hee has given me himself. cf.

Ben Jonson's The Staple of Newes, II, iv, 94ff:

ALMANACK You will ha' the Hernia fall downe againe
Into your Scrotum, and I shall be sent for.
I will remember then, that; and your Fistula
In ano, I cur'd you of.

PENI-BOY SENIOR Thanke your dog-leech craft.
They were 'holesome piles, afore you meddl'd
with 'hem.

38-39 viper. This is in keeping with the teachings of Paracelsus, who anticipates the modern practice of homeopathy when he says that, if given in small doses, "what makes a man ill also cures him".

41 french Cheates. There was a considerable amount of anti-French feeling at about this time, and the comment of Monsieur in Wycherley's The Gentleman Dancing-Master, "You are always turning the Nation France into redicule" (I, ii), was very true. Rose Zimbardo (Wycherley's

Drama, New Haven, Conn., 1965, p.48), discussing the date of The Gentleman Dancing-Master, concludes that "it was obviously hastily amended to take advantage of the patriotic fervor of the wartime audience of 1671, for most of its crude comedy rests upon the affirmation of everything English and the ridicule of everything foreign.", H. T. Swedenberg, Jn. explains the dislike of France and things French even before 1671: "France ... epitomized what most Englishmen detested above all else: arbitrary power and popery, two halves of a whole. The public treaty of 1670 with France was not popular, and the third Dutch war was distinctly unpopular with the Commons. Had the provisions of the secret treaty of 1670, specifying the introduction of Catholicism as the state religion, been made public, almost certainly Charles would again have been sent on his travels." (Works of John Dryden, Berkeley, 1972, Vol. II, p.210). However, this was not the whole story, as Elizabeth Burton in her book, The Jacobeans at Home (1962, p.108) points out: "The French ... influenced by example. We loathed them but we desired to emulate them in matters of taste, fashion, distinction and all the appurtenances of civilisation This aping of foreign manners and customs was deplored by many, but there were many more who found it all very new and exciting after the undeniable dreariness of the Commonwealth."

53 Mrs. Stricker the Merchants wife. Altered in the 1671 edition to "Mrs. Striker the Habberdasher's wife.". In the published edition, Striker's part is considerably developed and replaces the earlier version's Mrs. Button.

54-55 Dorothy Davis (A History of Shopping, 1966, p.58), referring to a slightly earlier period (about 1600), writes: "Clothes were ... an investment rather than a charge on current income; they would be sold, in due course, and re-sold many times thereafter, repaired, re-trimmed, unpicked and turned until worn to extinction." That the statement was true of the 1670s is shown by Palamede's reference in Dryden's Marriage a la Mode (1673), V, i, to "a kind of fashion to wear a princess's cast shoes. You see the country ladies buy 'em to be fine in them."

54 Points. Strictly speaking, thread lace made wholly with the needle, but often improperly applied to lace generally; sometimes to a piece of lace used as a kerchief (OED).

55 Jessamine. Archaic spelling of Jasmine, referring to a perfume derived from the flowers of the jasmine. There are numerous references during this period to the popular habit of scenting gloves; see, for instance, Pepys, 27 October 1666 ("I did give each of them a pair of Jesimy plain gloves"); Etherege's The Man of Mode, III, ii (Sir Fopling's gloves are "Orangerie. You know the smell, ladies."); and Wycherley's The Plain Dealer, II, i (Manly asks Olivia, "Was it a well-trimmed Glove, or the scent of it that charm'd you?"). Hannah Wolley, The Queen-like Closet, or Rich Cabinet: Stored with all manner of Rare Receipts for Preserving, Candyng and Cookery. (2nd Edition, 1672), p.108, provides the following recipe. (No. 199):

To perfume Gloves. Take four Grains of Musk and grind it with Rosewater, and also eight Grains of Civet, then take two spoonfuls of Gum dragon steeped all night in Rosewater, beat these to a thin Jelly, putting in half a spoonful of Oil of Cloves, Cinamon and Jessamine mixed together, then take a Sponge and dip it therein, and rub the Gloves all over thin, lay them in a dry clean place eight and fourty hours; then rub them with your hand till they become limber.

Notice Brisk's disparaging reference later in The Humorists (V, 158) to Jasmine being out of fashion and worn by none but "Vallet de Chambres."

56 Montou. The scribe wrote "Monton" which Shadwell altered to "Mouton"; the 1671 edition has "Mantou.". "Mouton" means "a French gold coin", which does not make sense here. Shadwell, probably in a hurry, simply altered the wrong "n", for it seems clear that "Montou" is the intended reading. A montou (or mantou, or monteau) was, according to a reference of 1706 (OED), "a loose upper garment, now generally worn by Women, instead of a straight-body'd Gown.". Rochester mentions a "manteau gown" in l.204 of "A Letter from Artemisia in the Town to Chloe in the Country" (The Complete Poems of John Wilmot, Earl of Rochester, ed. D. M. Vieth, New Haven, 1968, p.110).

60 twinge. Shooting pains or sharp twinges are a common symptom of syphilis.

62 White heart at Hammersmith. Hammersmith was a country village at this time. According to Montague Summers (Works of Thomas Shadwell, I, p.301), the White Hart was an inn which was pulled down in 1841.

64 Oh: oh. Oldpox frequently exhibits signs of pain when he is sexually aroused; according to P.B.'s pamphlet Pilulae Antipudendagriae: or Venus's Refuge (1669, p.8), if the pox "tend to a virulent Gonorrhoea ... , there ensues a Venereal priapisme stimulating to Venery, ... a cord or extream pain during erection".

- 65-82 These lines are omitted in the 1671 edition, probably as convenient abbreviation, though the potentially obscene business implied in lines 80-82 might have been an additional factor. The omission of these lines means that something of the complexity of Oldpox's character is lost.
74. Rheum. A mucous discharge caused by taking cold, hence, a cold in the head or the lungs, catarrh (OED.).
78. Gout. A non-infectious disease characterised by painful inflammation of the smaller joints. Ironically, Oldpox is perhaps telling more of the truth than he intends, since "gout" in certain slang phrases (e.g. Covent Garden Gout, Spanish Gout) referred to venereal disease.
- 84.1 scurvy. Shadwell has crossed out the word written by the scribe, making it illegible, and added "scurvy" above it. The 1671 edition reads "sowre".
- 85-95 These lines are omitted in the 1671 edition; this is an inexplicable omission, since these lines include the only reference in Act I to the rest of the play. They also prepare the way for Oldpox's marriage to Lady Loveyouth, sustain his humour of being in love with all women, show more of Curteous in her role of marriage broker, and provide opportunity for stage business.
- 95.1 RAYMUND. The spelling of this character's name varies throughout the MS. In act I, the spelling is invariably "Raymond". In Act II, "Raymond" occurs eighteen times and "Raymund" nine times; in Act III, seven times and five times respectively. In Acts IV and V, the emphasis changes, "Raymond" occurring nine times in IV and twice in V, and "Raymund" seventeen times in IV and twenty-one times in Act V. Often both spellings occur on the same page. The 1671 edition adopted the later spelling, "Raymund", and I have followed suit.
- 97 A Ranger of the game. A ranger was a wanderer or a rover, the word often being used with sexual associations. The "game" was the selling of sexual favours. So "A Ranger of the game" balances "this Itinerant Haberdasher of small wares" wittily and appropriately.
- 97 a very Baud Erant. Raymund extends his play on words with a pun, "errant" meaning both "wandering" and "sinning". The pun would have had much more force in the 1671 edition, of course, because of the change of name to Mrs. Errant.

- 102 hold up thy humour. "Humour" is used to mean "affectation". For Shadwell's attitude to humours see the Prefaces to The Sullen Lovers and The Humorists and the Epilogue to the latter. See also Introduction, supra, p. 32.
- 104 veneration. A particularly appropriate word for Oldpox to use, sharing as it does its first *five* letters with the word, "venereal". The two words have, of course, no etymological or semantic connection, but it is a happy choice of word nonetheless, similar to Oldpox's "Symptoms of her affection" (II, 163).
- 108 Bolus. A medicine of round shape adapted for swallowing, larger than an ordinary pill (OED).
- 112 Oh my shoulder. Charles Peter (Observations on the Venereal Disease, p.14) notes that "some have sharp and continual pains in all the Joynts, especially in the Shoulders."
- 113 Well. The scribe wrote "which" and Shadwell deleted it, writing "Well" above.
- 116 Rayllery. Good-humoured ridicule, banter.
- 117 all gone. The scribe originally wrote "almost all gone" but "almost" is crossed through, probably by Shadwell.
- 119 wheadleing. Deceiving by coaxing or cajolery.
- 122 these Principles. The 1671 edition alters to "this".
- 123 a Redd Crosse set upon thy doore. This was to signify that the plague was present in the house. See, for example, Thomas Killigrew's The Parson's Wedding (in Six Caroline Plays, ed. A. S. Knowland, Oxford, 1962, p.516-17), IV, iii, where Pleasant says to her aunt when the plague is suspected at the latter's house, "I am not ambitious of a red cross upon the door." See Pepys, 7 June 1665, where he reports "two or three houses marked with a red cross upon the doors, and 'Lord have mercy upon us' writ there.". Houses so marked were shut up for 40 days.
125. Corporations. This reference is a satirical comment not only on the image of the mayor and officials of corporate towns as being over-indulgent and fat, but also on the continuing conflict between the King and the boroughs, which started with the Corporation Act of 1661 and continued through the use of the writs of quo warranto for alleged misfeasance. David Ogg (England in the Reign of Charles II, Oxford, 1934, p.518) shows how the charter of Gloucester was forfeited in 1671 and adds that "the franchises of Nottingham tottered in the balance because the duke of Newcastle did not find the

- corporation sufficiently obsequious". It is not surprising that Shadwell should share his patron's attitude to corporations.
- 128 Salsaparilla. A medicinal preparation of the root of the Jamaican plant, Sarsaparilla. It was widely used and supposedly efficacious in the treatment of syphilis. R. Bunworth (A New Discovery of the French Disease and Running of the Reins, 1662, p.39) records as his fifth way of curing the French disease the following: "Take of Sarsaperil one ounce and an half, split it and cut it into half an ounce of the best spirit of wine in a glass close stopp'd with a cork and bladder; Let the infusion continue so long till the spirit of wine continue of a perfect golden colour," To this is added powdered Guaiacum gum and natural balsam, and the patient drinks it with his beer for the next month. Gideon Harvey (The Family-Physician, and the House-Apothecary, 1678, p.117) lists the cost of "Sarsaparil according to its goodness" as ranging from 4s. to 5s. per pound.
- 128 Gujacum.^{Guaiacum.} The wood or the resin of an American tree, Lignum vitae, used as an anti-syphilitic medicine. Gideon Harvey (The Family-Physician, p.118) estimates the cost of a pound of Guaiacum bark as being 6d. Bunworth's "first way of curing the French disease" was by a decoction of Guaiacum, Guaiacum bark, Sassaphras, stoned raisins, "China Sarsaperill" and liquorice, a decoction which he claimed was also good for dropsy, gout, the King's Evil and many other ills (R. Bunworth, op.cit., p.25). More extreme measures involved a thirty day course of treatment consisting largely in confinement to bed, reduction of diet almost to starvation level, and the taking of frequent draughts of a warm decoction of guaiac wood, which produced profuse sweating.
- 131 Leudly. The scribe wrote "Leadly" and Shadwell has altered "a" to "u".
- 134 The nose was the most obvious part of the body to be effected during secondary syphilis. Sir William Davenant reputedly lost his nose through syphilis (see Aubrey's Brief Lives, ed. O. L. Dick, 1972, p.245: "He [Davenant] gott a terrible clap of a Black handsome wench that lay in Axe-yard, Westminster ... which cost him his Nose." See also A. Harbage, Sir William Davenant, Poet Venturer, Philadelphia, 1935, pp. 43-47, and A. H. Nethercot, Sir William D'avenant, Poet Laureate and Playwright-Manager, New York, 1967, pp. 90-93).
- 135 heare. The scribe wrote "see" but Shadwell deletes this and writes "heare" above.

- 142-70 These lines are omitted in the 1671 edition, thus cutting some of Raymund's somewhat tedious moralizing, but also substantially detracting from the characterisation of Curteous.
- 143 Wing Lilly or Gadbury. Three famous astrologers and almanac writers of the period. William Lilly (1602-1681) was probably the most famous, though was considered in post-Restoration England as something of a hoax (see Pepys, 24 October 1660 and Latham and Matthews' note 3, and 14 June 1667: "Thence we read and laughed at Lillys prophecies this month."). For an account of his life see Derek Parker, Familiar to All: William Lilly and Astrology in the Seventeenth Century (1975). John Gadbury provides a "nativity" for Thomas Shadwell in his "Ephemerides" for 1698; see Brice Harris, "The Date of Thomas Shadwell's Birth", TLS, 10 October 1936, p.815.
- 144 Almanack. An annual table, or book of tables, containing a calendar of months and days, astronomical data, etc., often with astrological and weather predictions.
- 145 Theirs. The scribe wrote "em", which Shadwell deleted, writing "Theirs" above.
- 145 Weather-glasse. Either a thermometer or barometer used to ascertain the temperature of the air and also to prognosticate changes in the weather (OED).
- 155 fag end of a Cart. The whipping end of the cart on which prostitutes and bawds were punished by whipping. Eric Partridge (A Dictionary of Historical Slang, 1972) defines "to fag" as cant for "to beat, thrash". OED sees "fag" as deriving from "fegue" or "feague". Ursula, in Ben Jonson's Bartholomew Fair, IV, v, 80-81, was accused of breaking the bottom out of the cart when she was carted. Bramble, in Eastward Ho, V, iii, 65, refers to Security's being "condemned to be carted, or whipt, for a Bawde".
- 157 I intend to make him an Instrument. We hear nothing more of this plot of Oldpox's; in fact, no relatives of Raymund appear or are even mentioned elsewhere in the play.
- 171 ^{thy} Shadwell alters 'e' to 'y'.
- 175 A debate on the merits of wine and women was a common set piece in comedies of the Restoration period. In Sedley's Mulberry Garden, (1668), I, ii, 74ff. (in Restoration Comedies, ed. D. Davison, Oxford, 1970, pp. 81-82), for example, we find Wildish, Estridge and Modish debating the relative attractions of wine and women. Vincent and Dapperwit do the same in Wycherley's Love in a Wood (1671), while

in the same play (II, i), Lady Flippant has no doubt about which she prefers: "Oh drink, abominable drink! instead of inflaming Love, it quenches it, and for one Lover it encourages, it makes a thousand impotent. Curse on all Wine, even Rhenish-Wine and Sugar --" Horner, in Wycherley's The Country Wife (1675), I, i, purports to praise wine in his discussion with Harcourt and Dorilant, who, of course, prefer the fair sex. Ravenscroft in The London Cuckolds (1682) opposes Townly, a hard drinker, with Ramble, a determined (if unsuccessful) womanizer.

181 I see by very much Pox ... skill in Physick. This line is omitted in the 1671 edition, probably because it was felt to reflect on "the keepers". See Introduction, supra, pp. 135ff.

191 spurr to honour. The scribe wrote "of", which Shadwell deletes, adding an omission mark below the deletion and "to" above.

197 Callous Node. A hardened swelling or tumour on bones caused by syphilitic periostitis, the inflammation of the membrane surrounding the bone.

The scribe wrote "Callon", which Shadwell alters to "Callous".

201 soft. This word is inserted by Shadwell, using an omission mark and writing the word above the line.

210 morbleau. A version of the French oath, Mort dieu, frequently used by comic French characters in Restoration comedy. It is used, for example, by Monsieur de Paris in Wycherley's The Gentleman Dancing-Master (1672).

211 verte bleu. Probably a distortion of ventre bleu, which is itself an emasculation of the French oath, ventre dieu (God's belly). Monsieur de Paris in The Gentleman Dancing-Master uses ventre bleu, and also vert and bleu. If it were not for this latter example, I should have conjectured a scribal misreading of "r" for "n", reinforced by the association of two colours, green and blue.

217 Charles Peter (Observations on the Venereal Disease) and Gideon Harvey (The French Pox Little Venus Unmask'd) are both at pains to demonstrate the ill-effects that can ensue from being treated by a quack. See also L. R. C. Agnew's chapter on "Quackery" in Allen G. Debus (ed.), Medicine in Seventeenth Century England, Berkeley, 1974, particularly for his quoting of the Elizabethan Surgeon, William Clowes, on the prevalence of quacks and their often fatal habit of using "one remedy for all diseases and one way of curing

- to all persons". L. M. Zimmerman's chapter on "Surgery" in the same book discusses the foundation of the Barber-Surgeons Company. Pullin's history has parallels both in fact and in fiction. Sir Thomas Clarges (see DNB), for example, was the son of a person "of the lowest extraction" (possibly a blacksmith); he was an apothecary who practised as a medical man until his sister's marriage to General Monck in 1654 raised him further up the social ladder and eventually into Parliament. Later in the century, Queen Anne entrusted her weak eyes to the care of the illiterate former tailor, Sir William Read, and the literate but unprincipled "Dr." Roger Grant, who, according to Elizabeth Burton (The Jacobeans at Home, 1962, p.223) obtained superb testimonials to his skill by bribery, trickery and forgery. In Davenant's The Wits, III, i (in Six Caroline Plays, ed. A. S. Knowland, Oxford, 1962, p.384) Mrs. Queasy refers to her "son-in-law the surgeon", and Horner's doctor in Wycherley's The Country Wife is known simply as "Quack".
- 219 milke. "Asses Milk ... [the Apothecaries] say, doth cleanse, cool, moisten, and nourish the consumed parts [in a Consumption]" (Gideon Harvey, The Family-Physician, A10v.).
- 222 Diacolum. Lead-plaster, an adhesive plaster made by boiling together litharge (lead oxide), olive oil and water; prepared on sheets of linen as a sticking plaster which adheres when heated (OED). See note to line 2 supra.
- 224 the Cudgell players of Moore fields. Moor Fields was a London park, created in 1606 by the reclamation of ten acres of marsh, adjoining Moor Gate and Bedlam, just north of London Wall (the present-day Finsbury Circus). Contests with cudgels, wrestling of various kinds and many other sporting pursuits were common in the open-space as in many others in London. Pepys (28 June 1661) mentions a visit to Moor Fields where he watched wrestling.
- 225 drawer. Tapster.
- 229-30 and pray forgett not ... Youth and health. This outrageous request of Oldpox's is omitted in the 1671 edition, a further example of the reduction of his character to the mediocre.
- 235 Brimston and Butter for the Cure of the Itch. Gideon Harvey (The

- Family-Physician, p.164) has the following recipe for "An Oyntment against the Itch": "Take Hogs-grease four ounces, Therebinthin and Wax of each one ounce, Flower of Brimstone pounded and sifted, one ounce; Tobacco stalks powdered and sifted half an ounce, White Lead two drams, common Oyl as much as will suffice to bring it into an Oyntment."
- 235 Receipt. Either a formula or description of a remedy for a disease, or the remedy itself (OED).
- 240 Turpentine. The oleo-resin secreted by several coniferous trees and by the terebinth. It was used as an antisyphilitic and as a laxative.
- 240 China. A homoeopathic medicine prepared from chinchona (i.e. quinine). Gideon Harvey (The French Pox Little Venus Unmask'd, p.89) is very scathing about its effects: China Root, he asserts, has "no more vertue than Sawdust".
- 240 hermodactyles. Colchicum, or mercury's finger, a bulbous root imported from the East and used in medicine; the term was also sometimes applied to Meadow Saffron and to Snake's-head Iris.
- 242 one Seringe. The scribe wrote "a Seringe"; Shadwell altered "a" to "one".
- 245 courses. Courses of medical treatment for syphilis. See note to I, 128 supra.
- 247 Teste bleau. A distortion of the French oath, Tête Dieu, commonly used by comic French characters in Restoration comedies; see, for example, Monsieur de Paris in Wycherley's The Gentleman Dancing-Master and Dufoy in Etherege's The Comical Revenge, or Love in a Tub (1664).
- 250 Jerny. A distortion of the French oath, jarndieu or je renie Dieu, frequently used by comic French characters in Restoration comedies; both the characters mentioned in the note to l. 247 used it and so does Monsieur La Prate in D'Urfey's Love for Money, or The Boarding School (1691). See also Samuel Butler's "Satire upon our Ridiculous Imitation of the French" (probably composed in the early 1670s, Butler having visited, and disliked, France in 1670), which contains the following lines: "T'adorn their English with French scraps, / And give their very language claps; / To jernie rightly." (Hudibras and Selected Other Writings, ed. J. Wilders and H. de Quehen, Oxford 1973, pp. 215, 305). The scribe, having already scrawled out one attempt at the word, wrote "Jerne", and Shadwell heavily writes "y" over the "e".

- 258 longer in Cureing him. The scribe omitted the word "in", which Shadwell inserted above the line with an omission mark below.
- 260 Ghonorhea virulenta. An inflammatory discharge of mucus, which can occur, according to Gideon Harvey (The French Pox Little Venus Unmask'd, p.39) after eight to fourteen days, when the poxed person's "yard begins to drop yellow and greenish, and stain his Shirt, which dropping is called a Virulent Ghonorrhee". Bunworth (A New Discovery of the French Disease, p.60) points out that "Gonorhea or the Running of the Reines" will, if not cured, "certainly in a short time turn to the pox".
- 261 Stiptick Injections. Injections to stop bleeding.
- 262 chordee. A painful inflammatory downward curving of the penis (OED.). P. B., in his pamphlet Pilulae Antipudendagriae : or Venus's Refuge (1669, p.8) describes the condition with brutal clarity: "If it tend to a virulent Gonorhea . . . , there ensues a Venereal priapisme stimulating to Venery, a diasuria or stoppage, heat, pain, and sharpness of Urine, . . . a cord or extream pain during erection, as if a string were stretched amongst the nether part thereof, through ulceration of the parastata and uritary passage".
- 262 Caruncles. Small fleshy excrescences, or, more likely, strictures. Charles Peter (Observations on the Venereal Disease) lists as one of the signs of the pox, "the Urethra stopped up with Caruncles" (p.10) and advocates the use of corrosives to clear the bladder of caruncles (p.43).
- Shadwell corrects the now illegible spelling of the scribe by writing "un" over the fourth and fifth letters of the word.
- 263 Phymasis. Phimosis is a contraction of the orifice of the prepuce so that it cannot be retracted (OED.). Charles Peter (op.cit., p.52) lists it as a kind of tumour of the Prepuce: "Paraphymosis, which is a swelling of the Prepuce, occasioned by some Ulcer . . . or perhaps by Warts on the Glans".
- Shadwell corrects the scribe's spelling, altering the fourth and sixth letters. The 1671 edition has "Phymasii".
- 263 caries pubis. Decay of the bone forming the anterior part of the pelvis.
- 263 bubones. Inflamed swellings or abscesses in the groin. Bunworth (A New Discovery of the French Disease, p.11) describes them as "small tumors in the armholes or groyn and privie parts".
- 263 herniae. Tumours formed by the displacement and resulting protrusion of a part of an organ through an aperture in the walls of the containing cavity (OED.).

- 264 Pox. Altered to "his Enemy" in the 1671 edition.
- 264 out of the open feild. It was commonly held that the pox was to be cured by forcing the illness out by sweating, purging, salivating, etc. As John Wynell puts it in his Lues Venerea: "The cure in common consists in the right use of Catharticks, Phlebotomy, Diaphoreticks; for if this Pest be to be thrown out, all passages are to be set open, that way may be made for the speciall cure" (p.68). Charles Peter (Observations on the Venereal Disease, p.10) describes the consequences of driving the disease "into the Body": "sometimes Buboes do arise in the Groins, which if once suppurate and open'd handsomely, the Cure is performed with much ease, but if they are drove back into the Body, they make the Distemper more inveterate".
- 268 Carbuncula. An inflammatory, circumscribed, malignant tumour, caused by inflammation of the skin and cellular membrane.
- 268 Achrocordones. A kind of hard and elongated wart, supposed to resemble the end of a string; a hanging wart (OED.).
- 268 Myrmecii. Myrmecia is a sessile tumour or growth, occurring especially on the palm of the hand or the sole of the foot.
- 268 Thymi. According to Summers (I, p.303), this is an old term for condyloma, a tumour of the pudendum; the term is also applied to syphilitic patches and discolorations.
- Shadwell changes the scribe's spelling of this word, altering the fourth and fifth letters and deleting a sixth.
- 269 cangerous. Affected with a malignant growth or tumour that tends to spread indefinitely. The MS reading is "causerous", the scribe obviously confusing "u" and "n" as he had at I, 56. This edition therefore emends to "canserous".
- 269 Fistulous. Attacked by a fistula, a long, sinuous ulcer with a narrow orifice (OED.).
- Shadwell corrects the scribe's version of this word by writing "ou" over the last two letters and adding "s" at the end.
- 272 Pustulae Crustatae. Scabby pimples or blisters.
- 272 Sine-Crustis verucae. According to Summers, this refers to syphilitic condylomata.
- 273 Cristae. Affecting the ucrumontanum, a longitudinal ridge on the floor of the canal of the male urethra. The scribe had written "Clistae" and Shadwell altered "l" to "r".

- 273 Toplii. Tophus, a gouty deposit of calcareous matter at the surface of joints.

The scribe had written "Topli" and Shadwell added another "i" at the end of the word. The 1671 edition emended the word to "Tophi", suggesting that possibly Shadwell had read the scribe's "li" as an "h". However, the "li" is quite clear, so I have not felt justified in emending the reading in this edition.

- 273 Ossis. A hard formation.

- 273 caries. Shadwell corrected the scribe's spelling of this word, altering the third and sixth letters.

- 273 Chyronia. According to Summers (I, 304), an old name for scabies.

- 273 Telephia. Obstinate sores.

- 273 Phagadenia. An eating sore, an ulcer that spreads or corrodes the neighbouring parts; gangrene.

Shadwell altered the scribe's "Phagadania" by changing the third "a" to "e".

- 273 Disepulotica. Ulcers and sores ("epulotic" means having the power to cicatrize and thence to heal wounds and sores).

The scribe's version of this word was "disepuloseca"; Shadwell altered "se" to "ti".

- 276 English Tubb or Hot-house. The most common remedy for syphilis was a combination of strict abstinence, some form of mercury treatment and long and severe sweating in a heated tub. For example, Bunworth (New Discovery of the French Disease, pp. 36-38) describes as his third and fourth ways of curing the French disease treatments which involve sweating. His third way involves a twice daily dose of an electuary of woodsorrel, crabs' eggs, tartarum vitriolatum and other ingredients, immediately followed by exercise; the patient must purge every fifth day and "once a week let him sweat in a hot-house or in his bed with bottles and bricks". His fourth method is much simpler; the patient is to sweat in bed for a week with "now and then a draught of hot posset drink" but nothing else. Charles Peter (Observations on the Venereal Disease, pp. 32-33) discusses "Sweating which, is divers ways to be caused, some use the Hot-House, Stuva's, Bannio, others the Tub or Box, and Cradle, &c.". He concludes that "the best way of Sweating is in the Stuva, where the Patient being well rubbed, Sweat is more easily procured, or else the Box or Tub with Spirit of Wine". These portable means of sweating are more satisfactory because the patient can move from them to his bed *without* getting cold. Evelyn (8 February 1645)

describes the natural sudatories of Mount Vesuvius. James Yonge, the naval surgeon, writes in his Journal (ed. F. N. L. Poynter, 1963, p.75): "One of our men who came from Genoa with a bubo was quite cured, for I purged and sweated it off, so as he was well and nothing showed but the want of hair." Carlo Buffone (Ben Jonson, Every Man Out of His Humour, IV, iii, 70-71) saw the hot-house not only as a curative measure but as a prophylactic one too:

CARLO Why, I come but now from a hot-house, I must
 needes looke smooth.
PUNTARVOLO From a hot-house!
CARLO I, doo you make a wonder on't? Why it's your
 only physicke. Let a man sweate once a weeke
 in a hot-house, and be well rub'd, and frosted,
 with a good plumpe juicie wench, and sweet
 linnen: hee shall ne're ha' the poxe.
PUNTARVOLO What, the French poxe?
CARLO The French poxe! our poxe. S'bloud we have 'hem
 in as good forme as they, man: what?

That Puntarvolo's doubts about the efficacy of hot-house treatment have some validity is demonstrated in Ben Jonson's Epigram VII, "On the New Hot-House":

Where lately harboured many a famous whore,
A purging bill, now fixed upon the door,
Tells you it is a hot-house: so it may,
And still be a whore house. They are synonima.

- 277 de Cradle. A particular kind of sweat-producing treatment.
277 Spirit of vine ... a la fransois. Another fashionable treatment for syphilis.

The 1671 edition adds a reference to yet another sudorific treatment for syphilis, "de Baine d'Alexandre".

- 280 Boluses in leafe-Gold. Pills wrapped in gold leaf. Gold was thought to be of some benefit during salivation. Bunworth (New Discovery of the French Disease, p.33) writes: "If while he spits, his teeth are very loose, let him keep a piece of gold in his mouth."

284-87 These lines are omitted in the 1671 edition, probably as ^a convenient shortening. The image of Oldpox presented in these lines is most effective in a grotesque way, and the omission could therefore be part of the policy of normalising Oldpox's character.

- 284 unction. Anointing with oil or unguent for medical purposes; in the case of treatment of syphilis, the unguent usually had a mercuric base. Bunworth's (op.cit., pp. 31-32) second way of curing the French disease is by "salivation or fluxing", that is, by anointing the palms of the patient's hands and the soles of his feet

- with a mercuric ointment (quicksilver, vinegar, Venice turpentine and hog's grease) "untill he begin to spit". During the fifteen days or so of this treatment, "let him drink a draught of warm posset-drink for three or four times a day". Gideon Harvey (The French Pox Little Venus Unmask'd, p.84) stresses the dangers of using such an unguent unless the mercury is "well washt with Vinegar, and extinguisht with Juice of Lemons, or Turpentine". John Wynell (Lues Venerea, pp. 70-73), on the other hand, does not approve of treatment by "Mercuriall Unguent" except for "rumbustious bodies" like carriers and porters, nor does he approve of "Mercurial Cinnaber-fume, which is yet more formidable"; however, he stresses that he does "not decry the right use of Mercury". The only three methods of cure that Wynell really approves of are certainly quite original; the cure "by Treacles and Indian Alexipharmaca" is long and tedious, but he favours the cure "by Antivenereall Magnets; which is noble". His third approved method is "by sympatheticall application". Pullin's treatment of Oldpox was clearly not what Wynell would have approved of, and the loss of teeth, hair and nails suggests that Pullin was none too careful about "washing" his mercury carefully.
- 288 bilk your Cribbach. The balking or spoiling of an adversary's score in his crib in the game of Cribbage.
- 298 aside. This stage direction, omitted in the 1671 edition, was added by Shadwell at the end of the line.
- 308 Peruke. A skull-cap covered with hair, a periwig or wig.
- 310 shee'l. The scribe wrote "shee's" and Shadwell altered "s" to "l".
- 312.1 Mrs. Button. Changed in the 1671 edition to Mrs. Striker. See Introduction, supra, p.105 for a discussion of possible reasons.
- 313 The 1671 edition adds the theme of cuckoldry when Striker says, "I have just broke loose from my Husband, and come to kiss your hands." This provides a verbal reason for her embarrassment as she realises Raymund's presence, whereas the MS version implies a reason based on stage business.
- 324 not. Shadwell wrote "not" over the now illegible word written by the scribe.
- 327.1 Trim. Changed in the 1671 edition to Friske, possibly because of the latter's slightly suggestive connotations and because it rhymes with Brisk (Friske's lover in the 1671 version). *The spelling in the MS is occasionally "Trym".*

- 330 Reversion. The right of succeeding to an estate, here, of course, the body of the sick man. The image of the ravens and the sick man is very reminiscent of Ben Jonson's Volpone.
- 339-42 The 1671 version adds an overt quarrel between Friske and Striker. For a discussion of the significant differences in the relationship between the whores in the two versions of the play, see supra, pp.105ff. Trim's father's profession of Hackney Coachman becomes Friske's father's of Journeyman Taylor, and instead of wearing "Bombazeene and Parragon" as Trim did, Friske wore Paragon and Pattens. The reasons for these alterations are not known.
- 341 Bombazeene and Parragon. Bombazine is a twilled or corded dress material, made of worsted, worsted and cotton or worsted and silk. Paragon is a kind of double camlet used for dress and upholstery in the seventeenth century; it was originally a very rich cloth composed partly of mohair. Pepys (8 March 1660) took his wife "to Paternoster - row to buy some Paragon for a petticoat", and, on 30 May 1668, he "put on a new summer black bombazin suit." It would appear that the quality of both sorts of cloth varied considerably, since Button assumed the wearing of them to signify something unacceptable in high society yet Pepys obviously considered them perfectly respectable.
- 344-45 The rather forced politeness of the two whores is changed in the 1671 edition to open hostility.
- 345 the Mulbury Garden. A public garden with shrubberies, walks and arbours, formerly developed by James I as a plantation of mulberry trees. It was situated at the far end of the Mall in St. James's Park on the site now occupied by Buckingham Palace and its grounds. Pepys (20 May 1668) refers to it as "a very silly place, worse then Spring-garden, and but little company. and those a rascally, whoring, roguing sort of people; only, a wilderness here is that is somewhat pretty, but rude." On 5 April 1669, however, Pepys was treated to a "very noble" Spanish Olio there. Evelyn (10 May 1654) describes it in different terms but is also somewhat disillusioned: "My Lady Gerrard treated us at Mulbery-Garden, now the onely place of refreshment about the Towne for persons of the best quality, to be exceedingly cheated at." References to the Mulberry Garden as a place of assignation or of courtship are common in Restoration comedies. See, for example, Wycherley's Love in a Wood, or St. James's Park (1671), V, ii:

LUCY But, I have the boldness to ask him for a treat;
 come, Gallant, we must walk towards the
 Mulberry Garden.

GRIPE So. - I am afraid, little Mistress, the rooms are
 all taken up by this time

LUCY If the rooms be full, we'll have an arbor.

Act V, scene vi in the same play is set in the Dining-room in Mulberry-Garden-house. Sir Charles Sedley entitled his play, The Mulberry Garden (1668), and at IV, i, 21-23 (Restoration Comedies, ed. D. Davison, Oxford, 1970, p.108) we find Wildish making the following comment: "I thought this place had been so full of beauties that, like a pack of hounds in a hare-warren, you could not hunt one for another! What think you of an arbour and a bottle of rhenish!" Since he had just deposited two ladies in a neighbouring arbour, Wildish's complaint cannot be taken at face value!

351-53 The 1671 edition drops the reference to the illegitimate child and the reference to parentage; Stiker's husband is a "Habberdasher ... a poor sneaking Cuckold" and "she used to appear in a scurvy Fleetstreet Dress, but now she comes into the Pit at the Play-House, and makes briske Reparties to young Sparks."

354-57 There are some slight alterations in phrasing in the 1671 edition.

356 club for one. To combine together in joint action (OED); obviously Trim is being kept by a syndicate. This phrase is an addition to the MS by Shadwell, written above the line and marked below by an omission sign.

358 Punctilios. Scruples, fastidious objections, nice points of behaviour.

359-87 The order of speeches and some details are changed in the 1671 edition.

373 pointe. Thread lace, used as a kerchief.

387 Philigrine Caudle Cup. A cup delicately worked with jewelled threads and beads, used for drinking a warm drink made from thin gruel mixed with wine or ale, sweetened and spiced, given chiefly to sick people and their visitors.

388 bidding for him by Candles End. At auction sales of the time, bids were received as long as a small piece of candle burned, with the last bid before the candle went out being the winning one. Pepys (6 November 1660) refers to "the sale of two ships by an inch of candle (the first time that ever I saw any of this kind)". On 3 September 1662, Pepys provides more details of the procedure: "Pleasant to see how backward men are at first to bid; and yet when the candle is going out, how they bawl and dispute afterward who bid the most first".

390-411 This is substantially rephrased in the 1671 edition, and Raymund's speech (400-04) about whoremasters is omitted completely.

390 Cherries. Cherries were a notoriously expensive fruit. Herford and Simpson (IX, p.651) quote several examples from the early part of the seventeenth century. Pepys (2 June 1668) writes: "So to the Old Exchange door and did give them a pound of cherries, cost me 2s." Pepys clearly chose his season better than Button!

401-04 Rochester writes in "A Letter from Artemisia in the Town to Chloe in the Country," ll. 252-55 (Complete Poems of Rochester, ed. Vieth, p.112):

Nature, who never made a thing in vain,
But does each insect to some end ordain,
Wisely contrived kind keeping fools, no doubt,
To patch up vices men of wit wear out.

405 The Exchange. The New Exchange was a very popular bazaar and general meeting place, south of the Strand and next to the Savoy Palace. Wycherley's The Country Wife, III, ii is set in the New Exchange.

409 coronett. Implying that the owner was of the nobility.

425-26 This was abbreviated in the 1671 edition.

ACT II

- 8.1 FRAYLETY. The spelling of this name in the MS is far from consistent. throughout the play, though the spelling used in the present edition is by far the most common one in every Act. Variant spellings are: Frailety, Frailty, Frayltie, Frayletye, Frayletie, and Fraylty.. The name could possibly have been suggested to Shadwell by Lady Cockwood's comment (Etherege, She Would if She Could, II, ii, 71-72) about her woman, Sentry: "On my conscience she's very sincere, but it is not good to trust our reputations too much to the frailty of a servant." In the 1671 edition, Fraylety becomes Bridget; possible reasons for the change are discussed in the Introduction, supra, p.95.
- 10-11 Rather awkwardly omitted in the 1671 edition.
- 12 Genjus. A genius is the tutelary attendant spirit allotted to every person at birth, to govern his fortunes and character (OED).
- 15-18 This remark, omitted in the 1671 edition, is the sort which Lady Castlemaine might well have felt was levelled at her. As I show in the Introduction, supra, p.125, Lady Castlemaine was at this time feeling her position to be under considerable threat but had been compensated to some extent by her elevation to the title of Duchess of Cleveland.
- 23 Candia. The chief city of Crete, defended heroically by the Venetians against a Turkish siege which lasted from 1648 until the capitulation of the Venetians in September 1669. It was an issue of great topical interest; Evelyn, in the dedication to his History of the Three Late Famous Impostors, published in February 1668/9, mentions the widespread interest taken in the fate of the town (in Miscellaneous Works, ed. W. Upcott, 1825, p.566). 17 September, 1668 Evelyn notes in his Diary: "Now was Candia in exceeding danger." Not only was the reference to Candia of topical interest, it was also relevant to this play, for it was to Candia that Sir Richard Loveyouth went to escape his wife.
- 25-29 This is omitted in the 1671 edition, presumably as a convenient abbreviation of stage business.
- 39 Rayller. Rally, jest.
- 45-49 This is omitted in the 1671 edition, possibly because of the reference to the stupidity of aldermen; the Duke of Buckingham was a powerful friend of the city at this time and might well have exerted pressure in order to remove satirical references to his political allies. On the other hand, the queen's ladies-in-waiting (Lady Castlemaine

was a Lady of the Bedchamber) might also have taken offence at the slight to their virtue.

51-53 cf. Othello, III, ii, 425-32, where Iago purports to describe how Cassio behaved while dreaming of Desdemona.

54 to himselfe. This stage direction is omitted in the 1671 edition.

56 Joynture. The holding of property to the joint use of a husband and wife for life or in tail, as a provision for the latter, in the event of her widowhood (OED).

57 disposall of Theodosia. i.e. in marriage.

61-62 These lines are placed after line 68 in the 1671 edition.

62 cf. Wycherley's Love in a Wood, I, ii, where Dapperwit sought the hand of Gripe's daughter, Martha, while pretending to woo Lady Flippant; Ranger says to him, "I thought you had been nibbling at her once, under pretence of love to her Aunt."

62-63 But I have heard we conclude him kill'd. RAYMUND. The whole of this passage is written in Shadwell's own hand. It begins in the middle of a line, completes Raymund's speech, writes the whole of Fraylety's speech and the speech heading, "Ray", for the next speech. The scribe then continues with the stage direction, "to her", and goes on to Raymund's speech as usual. The obvious conclusion is that the writer of Hand B (i.e. Shadwell himself - see supra, p. 246), being present while this page at least was being copied, took over the copying while the scribe took a break.

64-65 The 1671 edition rephrases this: "three years since upon some discontent, and never since was heard of."

66 The 1671 edition adds after "whence": "about two years since."

67 siege of Candia. See note on II, 23 supra. Thousands of volunteers flocked to the aid of the Venetians from many countries; Roger Palmer, Earl of Castlemaine was one. He, like Sir Richard Love- youth, seems to have been making a gesture similar to that of joining the Foreign Legion!

77 a Fanatick that should take the oath of Allegiance. This was omitted in the 1671 edition. The term "fanatick" was applied in the late seventeenth century to nonconformists. OED quotes Fuller's Mixt Contemplations (1660): "A new word coined, within few months called fanaticks ... seemeth well ... proportioned to signify ... the sectaries of our age." The oath of allegiance was to the king, and since both Dissenters (i.e. Fanatics) and Catholics were strongly

legislated against in spite of Charles's own efforts to achieve greater tolerance, it is unlikely that a fanatic's oath of allegiance would mean very much. The reasons for the omission of this expression might well have something to do with the growing power of the Dissenters (though the Conventicle Act of 1670 was a bitter blow to them). Pepys, 28 February 1668, makes it clear that he expected the puritan faction to reassert their power, and on 18 July 1668 he writes: "Here was also my old acquaintance Will Swan to see me, who continues a factious fanatic still; and I do use him civilly, in expectation that those fellows may grow great again." On 4 September 1668, Pepys suggests that the anti-puritan satire in Bartholomew Fair "begins to grow stale, and of no use, they being the people that at last will be found the wisest." Certainly the Duke of Buckingham supported their cause, and on 4 November 1668, Pepys reports the rumour "that Buckingham doth knownly meet daily with Wildman and other Commonwealths-men" (see also CSPD., 1667-68, p.238). It is possible that the removal of many of the anti-puritan references in the 1671 edition of The Humorists was due to Buckingham's influence.

- 78 Knight of the Post. "A Mercenary common swearer, a Prostitute to every Cause, an Irish Evidence" (B. E.'s Dictionary of the Canting Crew, 1698-99). The post is probably the whipping post or pillory, with which the people who made a living from giving false evidence would be without doubt familiar.
- 81 The edition of 1671 here inserts twenty-five lines concerning Bridget's affair with Sneake the parson. See supra, p.354.
- 81.1 DRYBOB. The name, Drybob, is spelt consistently throughout the MS, apart from once on page 69 where it is spelt "Drybub". (It is interesting to note that B. E.'s Dictionary of the Canting Crew defines "bub" as "One that is cheated; an easy, soft Fellow.") A dry bob is a sharp rap or blow that leaves the skin intact. Hence it can refer to a bitter taunt or, as in the following lines from "A Ballad called the Haymarket Hectors" (1671, in Lord, Poems on Affairs of State, Vol. I, pp. 168-69) referring to Charles II and Nell Gwynne, to coition without emission:

And he, our amorous Jove,
 Whilst she lay dry-bobb'd under,
 To repair the defects of his love,
 Must lend her his lightning and thunder.

Drybob's reputation as "the Cheife of all the witts" (II, 102) who values himself "upon Repertie a little" (II, 105) and the similarity of their names suggest that John Dryden was not far from Shadwell's thoughts when he was creating Drybob. The association is made even clearer by Rochester in his "An Allusion to Horace", ll. 71-76, written probably in the winter of 1675-76 (see Complete Poems of Rochester, ed. Vieth, p.124):

Dryden in vain tried this nice way of wit,
For he to be a tearing blade thought fit.
But when he would be sharp, he still was blunt:
To frisk his frolic fancy, he'd cry, "Cunt!"
Would give the ladies a dry bawdy bob,
And thus he got the name of Poet Squab.

For further discussion of caricature of Dryden in The Humorists, see the Introduction (supra, p109) and Michael Alssid's "Shadwell's MacFlecknoe", p.396.

81.1 A Little French Dogg. Drybob's dog is largely Shadwell's creation but that the idea owed something to Ben Jonson is shown in the 1671 edition where, instead of buying the dog for ten shillings, Drybob stole it from his mother, "who lov'd him as well as if she had whelp'd him her self". This line is taken almost directly from Cupid's description of Moria and her dog in Cynthia's Revels, II, iv, 27-28: "and, vnlesse shee had whelpt it her selfe, shee could not haue lou'd a thing better i' this world." Puntarvolo, in Every Man Out of His Humour, had a dog and a cat, and again one expression used by Puntarvolo of his cat is used by Shadwell in a context that suggests that he was aware of these pets as well as Moria's. When Theodosia answers Drybob's enquiry about the health of her bitch, she replies: "Really Sir the poore Creature by reason of A greate defluxion of Rheume has sore Eyes and keepes her Chamber." (II, 422-23). This is an echo of Puntarvolo's remark about his cat to Saviolina (Every Man Out of His Humour, V, ii, 11-12): "Troth, madame, shee hath sore eyes, and shee doth keepe her chamber."

88 Fantastick. Extravagantly fanciful.

89 fopp. Vain fool, pretender to wit.

89 his. The scribe had written "her" and Shadwell wrote "is" over the last two letters.

90 The edition of 1671 omits the cost of the dog; see note to II,

81.1 supra.

95 Factor. One who acts for another; an agent, deputy or representative (OED).

102 you are the Cheife of all the witts. Taken with the reference to "Repertie" this could well be construed as being aimed at Dryden. cf. Ben Jonson's Epicoene, II, iii, 49-56, where Sir John Daw, his verses having ironically been compared to Plutarch and Seneca by Clerimont and Dauphine, says:

Graue asses! meere Essaists: a few loose sentences, and that's all. A man would talke so, his whole age, I doe vtter as good things euery houre, if they were collected, and obseru'd, as either of 'hem.

DAUPHINE Indeede! sir IOHN?

CLERIMONT Hee must needs, liuing among the Wits, and Braueries too.

DAUPHINE I, and being president of 'hem, as he is.

105 Repertie. Quick and witty retorts. Dryden's feelings about repartee are summed up by his comment in the Preface to An Evening's Love (Works of John Dryden, X, p.206): "As it is the very soul of conversation, so it is the greatest grace of comedy."

115 Alablaster. Alabaster is a smooth and translucent pure white substance (a sulphate or carbonate of lime) used for vases, ornaments, etc.

115 hieroglypick. Drybob uses the word loosely to mean a symbol or device. Ironically, the true meaning of the word, implying a secret or enigmatical association, reflects the obscurity of the significance of Drybob's present. Shadwell (or Drybob) almost certainly took the word from Ben Jonson. In The Case is Altered, I, iv, 5-12, the following conversation occurs:

JUNIPER I am Iuniper still, I keepe the pristinate ha, you mad Hieroglyphick, when shal we swagger?

VALENTINE Hieroglyvhick, what meanest thou by that?

JUNIPER Meane? Gods so, ist not a good word man? what? stand vpon meaning with your freinds? Puh, Absconde.

VALENTINE Why, but stay, stay, how long has this sprightly humor haunted thee?

A more likely source, in view of the pattern of Shadwell's borrowing in the rest of The Humorists, is Cynthia's Revels, I, iv, 184, where Amorphus, referring to the beaver he has just given Asotus, says, "It is a relique I could not so easily haue departed with, but as the hieroglyphicke of my affection."

118 my freind Ovid ... Quicquid conabor dicere. As Montague Summers points out (I, p.305), this quotation from Ovid's Tristia, X, 26 is, perhaps purposely, incorrect; the complete line is "Et, quod tentabam dicere, versus erat" ("And whatever I attempted to say was in verse."). This is one of Drybob's (or perhaps Shadwell's) more trivial howlers; we can only presume that his friendship with Ovid was a ploy to impress Fraylety.

- 126 catachresticall. Another of Drybob's howlers, this time one fraught with dramatic irony and also one shared with Brisk. Catachresis is defined by Puttenham as "the Figure of abuse"; it refers to the abuse or perversion of a trope or metaphor, an improper use of words. Drybob's expressions are frequently "catachresticall" in the proper sense.
- 134 Flame. One of the most worn romantic clichés of the period.
- 142 The edition of 1671 adds the stage direction that is needed here:
"Bell rings."
- 150 Galliard. Lively, brisk, gay, full of high spirits (OED.).
- 163 Symptoms of her affection. A particularly appropriate image for Oldpox of all people to use.
- 167.1 Baylies. Bailiffs, officers of justice who executed writs and processes, distrains and arrests. This scene has something in common with the scenes in Ben Jonson's The Poetaster, III, ii and iv, where Horace is finally saved from the presence of the pest, Crispinus, by the arrival of some lictors to arrest Crispinus "at the sute of Master MINOS the pothecarie." Horace, like Drybob, escapes. One of the lictors gives a sharp and witty answer to Crispinus's plea to "remember 'tis but for sweet meates - ": "Sweet meat must haue sowre sawce, sir. Come along." Compare this with the Baylie's reply to Oldpox's "yee teare me in peices": "You are very Rotten then, come to Prison." Captain Tucca then arrives and makes to rescue Crispinus (as Raymund does Oldpox), but is browbeaten by the lictor. This is a very good example of how effectively Shadwell can adapt a source for his own ends.
- 167.1 hale him, he Laves hold on DRYBOB. This part of the stage direction is omitted in the 1671 edition, thus cutting out a piece of stage business and avoiding a repetition of Oldpox laying hold of Drybob (see 173.1).
- 170 Callous node. See note to I, 197.
- 173 This rather melodramatic line is omitted in the 1671 edition.
- 175 Bayle mee. To bail meant to procure liberation from arrest by becoming security for the arrested party.
- 176 Drybob's excuse is that he is already "wanted" for not paying a debt and therefore cannot afford to attract the bailiffs' attention. To come to an execution involved the sheriff's or bailiff's enforcement of the court's judgment by seizing the goods or person of a debtor in default of payment.

- 180-91 Faith well Rescue. These lines are omitted in the 1671 edition, and although much of the material lost is trivial, the loss of the emphasis on Oldpox's mercenary motivation is a further stage in the simplification of his character.
- 185 yee teare me in peices. Several commentators on venereal disease use the word "rotten" to refer to the state of parts of the body after prolonged syphilis. Charles Peter (Observations on the Venereal Disease, p.14) describes "Nodes affixed to the Bones in many parts of the Body, insomuch that the very Bones become Rotten". John Wynell (Lues Venerea, p.49). refers to "flaccidity, loosnesse of flesh, and rottennesse of the privities" and, later, "rottennesse of the periostia and bones". Oldpox was scarcely exaggerating, and the Baylie's retort was more true than he knew.
- 199 A Ring I had att thé Funerall of my unkle. It was a general custom to distribute rings at funerals. Shadwell himself bequeathed engraved gold rings "weighing twenty shillings" to several of his friends and relatives (Summers, I, facing page ccxxx, has a photocopy of Shadwell's holograph last will and testament; a copy^{of the will} is in the Public Record Office, Reference PROB 11/412.C/5295).
- 217 base Durance and Contagious Prison. A quotation from Shakespeare's Henry IV, Part II, V, v, 34, where Pistol uses the phrase. Durance was a closely woven, hard-wearing worsted fabric.
- 225 merchants wife. Altered in the 1671 edition to "Habberdashers Wife".
- 235 A Button makers or Hackney Coachmans Daughter. This is altered in the 1671 edition to "a Habberdashers Wife and a Journeyman Taylors Daughter".
- 247.2 THEODOSIA. The spelling of this character's name varies throughout the MS. In Acts I and II, it is consistently spelt "Theadosia", though the speech headings invariably read "Theo". In Act III, "Theadosia" occurs six times and "Theodosia" twice; in Act IV, there are seven examples of each spelling, but (and this is most important) on page 55 of the MS, there are two spellings of "Theodosia" written in Shadwell's hand. In Act V, "Theadosia" occurs only four times while "Theodosia" occurs sixteen times. The 1671 edition reads "Theodosia", the form I have used in this edition. Theodosia's speeches in this scene have something in common with Isabell's ultimatum to Sir Timorous in Dryden's The Wild Gallant, III, i, 230ff. (Works of John Dryden, VIII, pp. 44-46), but Theodosia's lines are rather more vivid and detailed.

- 248 deny it not to me. This is the reading in the 1671 edition; the MS has the clearly erroneous reading, "deny it to me", which I have emended.
- 254 aside. This is omitted in the 1671 edition.
- 258 The 1671 edition adds "Aside".
- 267 drill. A West African species of baboon. Summers (I, p.305) mistakenly glosses "drill" as "a drill-master", possibly associating the idea with "The little Gentleman on Horseback that leads the beares to persecution." Bear-baiting was still a popular sport (Pepys visited the Bear Garden on 14 August 1666, but was only able to see some bull-baiting), and Evelyn in a description of his visit to the Bear Garden provides a clue about the little Gentleman referred to by Theodosia. On 16 June 1670 Evelyn "was forc'd to accompanie some friends to the Bear-garden &c: Where was Cock fighting, Beare, Dog-fighting, Beare & Bull baiting & so all ended with the Ape on horse-back." Beer, in his note to this entry of Evelyn's, points out that "the ape on horseback appears to have been frequently part of the entertainment." (See also Archaeologia, lxx, 1920, pp. 167-68). Rochester in his poem "Tunbridge Wells" (Complete Poems of Rochester, ed. Vieth, pp. 79-80), ll. 162-65, writes:

Bear Garden ape, on his steed mounted,
No longer is a jackanapes accounted,
But is, by virtue of his trumpery, then
Called by the name of 'the young gentleman'.

In referring to "the little Gentleman on horseback", then, Theodosia is simply developing her references to baboons and drills.

- 273 Melancholy young eaters of Chalke. Chalk was often said to be eaten by young women suffering from chlorosis, or green-sickness, a disease mostly affecting young females about the age of puberty, characterised by anaemia, menstrual disorders and a pale or greenish complexion. Hannah Wolley (The Accomplish'd Ladies Delight in Preserving, Physick, Beautifying, and Cookery, 6th edition, 1686, p.71) has a cure for the Green-sickness:

Take the Keys of an Ashen-Tree dried and beaten to powder, and take of red Fennel, of red Sage, Marjoram, and Betony, and seeth them in Running water, from a pottle to a quart, then strain them, and drink thereof a good draught with Sugar, Morning and Evening Luke-warm.

274 Conventicle. A meeting of Protestant nonconformists or Dissenters. Dryden's description in The Medall, l. 284 (Works of John Dryden, II, p.51) sums up the general image suggested by the word to those not in sympathy with their cause: "A Conventicle of gloomy, sullen Saints." Conventicles were illegal up to 1689, but implementation of the law against them seems to have varied considerably according to political climate. For example, Pepys (11 August 1668), referring to the expiry of the 1664 Conventicle Act, writes: "This day, I hear that to the great joy of the non-conformists, the time is out of the Act against them, so that they may meet; ... and they are connived at by the King everywhere I hear, in city and country." On 5 December 1668, Pepys mentions that "it is certain that the non-conformists do now preach openly in houses in many places ... and have ready access to the King." However, by 29 March 1669, "the talk is of the King's being hot of late against Conventicles," and the Second Conventicle Act, forbidding such meetings, was passed on 11 April 1670; by the terms of this Act not only were all religious assemblies of five or more persons punishable by fine and then deportation for a third offence, but people who permitted conventicles to be held in their houses could be fined £20 and constables were given authority to break into premises in search of conventicles. David Ogg (England in the Reign of Charles II, Oxford, ed. of 1967, p.207) refers to the "intensive campaign against the sects" which followed the Act and lasted for a year. The Parliamentary Diary of Sir Edward Dering, 1670-1673 (ed. B. D. Denning, New Haven, 1940), pp. 4-5, contains a report (Monday 21 November 1670) of the discussion in Parliament of the lawsuit brought by Jekyll and Hayes against Sir Samuel Stirling, former Lord Mayor of London. Stirling "had in May 1670 committed to prison the said Hayes and Jekyll for refusing to give security for their good behaviour, they looking upon them as suspected and dangerous persons, and that being the time the act against conventicles was to begin to be put in execution." Parliament agreed "that my Lord Mayor had acted very ingeniously and very successfully for securing the peace of the city at a time of great danger, there being one Sunday, as he affirmed, at least 12,000 people assembled at the several meeting places contrary to the act."

- 278 Jackpuddens. Buffoons or clowns, especially those who accompanied mountebanks, where their job was to attract an audience for the latter, often in a slapstick way. Evelyn (4 August 1681) mentions that "the other Charlatans, invited people to their stages, by Monkies, Jackpuddings & Pantomimes." See also Addison, Spectator, Tuesday 24 April 1711 (XLVII): "Drolls, whom the common People of all Countries admire I mean those circumforaneous Wits whom every Nation calls by the Name of that Dish of Meat which it loves best. In Holland they are termed Pickled Herrings; in France Jean Potage; in Italy, Maccaronies; and in Great Britain, Jack Puddings." *Shadwell added "rather" at the end of a line.*
- 281 Politick. Scheming, cunning.
- 282 an Upsitting. The occasion when a woman first sat up to receive company after her confinement (OED.).
- 287 Bosse Bible. An ornamented Bible. Pepys (2 November 1660) "went forth and saw some silver bosses put upon my new Bible." One of the apprentice's duties was to carry the family Bible to church and to take notes of the sermon (see Summers, I, p.305).
- 293, 298 Compare with Emilia's speech in The Sullen Lovers, IV, (Summers, I, p.69): "To fill ones belly with Curds and Cream, and stewd Prunes, to eat Honey-comb, and Rashers of Bacon at poor neighbours Houses, and rise by five a clock in the Morning to look at my dayry."
- 300 nimble-chopps. A talkative person.
- 302 Mrs. Malepert. A malepert was a presumptuous or saucy person.
- 302 vow'd to live a widdow. Compare with Lady Flippant's pretended detestation of the idea of a second marriage (Wycherley, Love in a Wood, I, ii): "Yet you must know, Sir, my aversion to marriage is such, that you nor no man breathing, shall ever perswade me to it."
- 304 the fish taken att Greenwich. Greenwich seems to have been regarded as a sort of show-town for rarities and monstrosities, Evelyn (18 June 1657) mentions seeing a lemur there, and Summers (I, p.305) mentions a report in The London Gazette of 1683 of a mermaid, complete with comb and looking-glass, being driven ashore at Greenwich. The fish that Theodosia refers to could have been a whale; on 3 June 1658 Evelyn writes: "A large Whale

- taken, twixt my Land butting on the Thames & Greenwich." It might have been this whale or another that James Yonge refers to as "caught at Greenwich about 1656" (The Journal of James Yonge, Plymouth Surgeon, 1647-1721, ed. F. N. L. Poynter, 1963, p.172). Yet another, fifty-six feet in length, was killed and brought to Greenwich in March 1699 (see Evelyn, 22 March 1699).
- 305 Sauce box. A person addicted to making saucy or impertinent remarks.
- 310 aside. This is omitted in the 1671 edition.
- 317 The 1671 edition adds "aside".
- 334 aside. This is omitted in the 1671 edition.
- 347 to her. This is omitted in the 1671 edition.
- 355 Tickett. A short written note.
- 367 The 1671 edition adds "aside".
- 389 devoier.^{devoir.} A dutiful act of civility or respect (OED).
- 391 Couchant. An heraldic term applied to animals, meaning lying down but with head raised.
- 396 I will conceale. Shadwell inserted "will" above the line with an omission mark below.
- 399 come within Eye shott of you. An adaptation of a phrase of Puntarvolo's in Ben Jonson's Every Man Out of His Humour, V, i, 32-33: "When we come in eye-shot, or presence of this ladie, let not other matters carrie vs from our proiect."
- 399 to OLDPOX ... to her ... to OLDPOX. These stage directions are omitted in the 1671 edition.
- 402 she imitates DRYBOB. This stage direction, omitted in the 1671 edition, is added by Shadwell (with the ink slightly smudged) underneath the speech heading.
- 411 Servant. A professed lover, one who is devoted to the service of a lady. It is also used in the pejorative sense taken up by Oldpox to mean a paramour or a gallant.
- 415 aside. This is omitted in the 1671 edition.
- 417 This self-satisfied interpolation by Oldpox is omitted in the 1671 edition.
- 419 The 1671 edition adds the stage direction, "Kicks him."
- 422 defluxion of Rheume. A runny nose or eyes; catarrh.
- 423 has sore Eyes and keepes her Chamber. Compare Puntarvolo's comment on his cat (Every Man Out of His Humour, V, ii, 11-12): "Troth, madame, shee hath sore eyes, and shee doth keepe her

- chamber."
- 424 aside. This is omitted in the 1671 edition.
429. aside. This is omitted in the 1671 edition.
- 435 abstinently. This is altered to "abstemiously" in the 1671 edition.
- 446.1 This very slapstick stage direction is omitted in the 1671 edition.
- 452-60 This rather amusing account of the dog's education is omitted in the 1671 edition, probably as a convenient abbreviation.
- 452 Garter or Clarencieaux. ^{Garter and Clarencieux were} two of the three chief heralds in England, both Kings of Arms.
- 460 Ile shew the A song. The edition of 1671, obviously confused by the omission of "e" in "thee", reads "I'll shew the Song."
- 462-67 Another piece of Oldpox's by-play which is omitted in the 1671 edition.
- 482 Laudible. Altered in the 1671 edition to "audible".
- 490 Thorbo. A theorbo was a large kind of lute with double neck and two sets of tuning pegs, much in vogue in the seventeenth century (see A Baines. ed., Musical Instruments through the Ages, 1961, pp. 162-64).
- 492 Another of Oldpox's interpolations omitted in the 1671 edition.
- 493 King Charles II's taste for the compositions of the distinguished guitarist, Francisco Corbetta (1620?-1681), according to Gramont, referring to c. 1663, "had made the guitar so fashionable that all the world performed on it, whether badly or well. Upon a lady's dressing-table you were just as sure of seeing a guitar as rouge or patches." (Anthony Hamilton, Memoirs of the Comte de Gramont, trans. P. Quennell, 1930, p.171). See also Musical Instruments through the Ages, p.168.
- 496 aside. This is omitted in the 1671 edition.
- 498 Another of Oldpox's lines to be omitted in the 1671 edition.
- 505 Clogg. A block or heavy piece of wood attached to a man or beast to impede motion or prevent escape. Captain Otter, in Ben Jonson's Epicoene, IV, ii, 74, says, "A wife is a scurvy clogdogdo," and Herford and Simpson (X, p.33) have an interesting note:

Query, slang of the Bear-Garden. Upton thought it a ludicrous coinage, "a clog proper only for a dog"; Staunton on The Tempest, I, ii, 98 ("to trash for overtopping"), thought it an earlier equivalent to the 'trash', a weight round the hound's neck.

They go on to quote Shadwell's reference to "my Clogdogdo, as honest Tom Otter says, " in Bury Fair, Act III (Summers, IV, p.343). Shadwell has other references which are relevant. In The Royal Shepherdess, II, (Summers, I, p.123), Geron refers to his wife as "that Clogg of mine"; and in The Virtuoso, IV, ii, 43-44, we find, "a husband is a clog, a dog in a manger." Later in The Virtuoso (V, i, 8-9), the word is used in a different context: "My soul, methinks, is fled from its corporeal clog, and I am all unbodied."

507 vow vow vow. This is altered in the 1671 edition to "Bow, wow, wow," which, though perhaps more appropriate in terms of a song about a dog, is less appropriate to the character of Drybob than the MS version, with its associations of vows of love.

510-16 The second verse of the song is omitted in the 1671 edition, no doubt as a convenient shortening.

526 Mums the Italian word. This was altered in the 1671 edition to "Mum is the Italian tu quoque word." "Mum's the word" means "keep what is told you a close secret", being derived from the dice game, Mumchance, in which silence was indispensable. The unusual association of the word "mum" with "Italian" is found again in "A Letter from Mr. Shadwell to Mr. Wicherley" (Summers, V, 227), where Shadwell writes, "with wise Italian, answers Mum." Both allusions are to the character of Albius in Ben Jonson's The Poetaster, a play about the poets Ovid and Horace which is set in Rome. Albius uses the word "mum" as a kind of catch-phrase throughout the play. See especially II, i, 69-72, where he says: "Looke here, my sweet wife; I am mum, my deare mummia, my balsamum, my spermacete, and my verie citie of - shee has the most best true, faeminine wit in ROME!"

535 Terragant. A violent, boisterous, overbearing woman.

554.1 Exeunt striveing to keep one another Back. The edition of 1671 cuts this stage direction to "Exeunt", omitting as usual obviously farcical stage business.

ACT III

- 10 huffe. To hector, bully, storm at; cf. the character Huffe in The Sullen Lovers.
- 11 as bigg as a Dutch Trumpeter. The Dutch were reputedly hard drinkers; this reference presumably describes the Dutchman as being swollen up both by drink and by his efforts at playing the trumpet. The reference is probably taken from the Quarto version of Ben Jonson's Cynthia's Revels, IV, i, 48, which describes Amorphus as looking like "a Dutch Trumpetter" (the reference was altered to "a venetian trumpetter" in the Folio). Later in the same play (V, iii, 135), Anaides says of Asotus, "O, 'tis too dutch, He reeles too much." Herford and Simpson (X, pp. 222-23) note the following reference:
- In the 'New and Choice Characters' added to the sixth impression of Overbury's Wife, 1615, K7V, 'A drunken Dutch-man resident in England' is described: 'Let him come ouer neuer so leane, & plant him but one Moneth neere the Brew-houses in S. Catherines, and hee'll be puft vp to your hand like a bloat Herring.'
- 13 strike. This is altered to "stick" in the 1671 edition.
- 14 Cornecutter. A chiropodist, then thought to be a contemptible trade.
- 14 Puddens. Bowels, guts, entrails.
- 16-21 These lines are omitted in the 1671 version, presumably as a convenient shortening.
- 21 broaching. Piercing, thrusting through.
- 22 aside. This is omitted in the 1671 edition.
- 22 Bussy d'Ambois. Louis de Clermont, Bussy d'Amboise (1549-1579) was a renowned soldier and lover, known in this country mainly through George Chapman's two plays, Bussy d'Ambois (1604) and The Revenge of Bussy d'Ambois (1610). Both plays were known in the Restoration period, though only one specific date for a performance is known; Pepys saw Bussy d'Ambois acted by the King's Company on 30 December 1661. However, the play appears on several lists both of the Red Bull actors and later of the King's Company (See van Lennep, The London Stage, Part I, 1660-1700, pp. 12, 35, and 220, and p.140 for a reference to The Revenge of Bussy d'Ambois). Thomas D'Urfey rewrote Bussy d'Ambois in 1691. Chapman's character is a very flamboyant and quite frightening hero, hence Drybob's comparison. Dryden disliked the play, describing it in quite devastating terms in the Preface to The Spanish Fryar: "a jelly ... a cold, dull mass ... a dwarfish thought, dressed up

- in gigantic words ... a hideous mingle of false poetry and true nonsense". (John Dryden: Selected Criticism, ed. J. Kinsley and G. Parfitt, Oxford, 1970, p.190).
- 28 squeezed Turnepp. Compare Phantaste's description of Asotus in Ben Jonson's Cynthia's Revels, IV, i, 117: "His face is like a squeezed orange."
- 30-33 These lines are omitted in the 1671 edition, probably as a convenient shortening.
- 31 A Bartholomew Figg. Bartholomew Fair was held on 24 August, the festival of the apostle Bartholomew at West Smithfield, and was famous for its roast pig.
- 35 scurvily. This was altered to "sowrely" in the 1671 edition and to "sower" in Knapton's edition of 1720. It is possible that the scribe miscopied the word "scurvily" from line 30.
- 35 A Stab'd Lucrece. This is altered in the 1671 edition to "the Picture of a Stabb'd Lucrece." The story of the rape of Lucrece was well-known from Shakespeare's poem and from Thomas Heywood's play, The Rape of Lucrece (1607), which was performed by the players at Oxford on 8 July 1661 (van Lennep, op.cit., p.30) However, this reference is almost certainly taken (either by Drybob or by Shadwell!) from Ben Jonson's Cynthia's Revels, V, iv, 160, where Anaides, describing Amorphus's expression during a duel, says: "S'foot, he makes a face like a stab'd LVCRECE." Herford and Simpson (IX, p.521) provide an interesting gloss on the line: "Even though, as Dr. Judson says, the Lucrece story would be familiar from Shakespeare's poem, the reference here seems to be to some sign. Two printers, Thomas Purfoot and Thomas Berthelet (who printed from 1528 to 1554), had the sign of Lucrece; the device of the latter depicted 'Lucrecia Romana', wild-eyed, open-mouthed, and with dishevelled hair, thrusting a sword into her bosom."
- 37-43 This is omitted in the 1671 edition, which works the loss of Drybob's sword in a much more mundane way: "Craz. beats Drybob's Sword out of his hand before he is aware on't." Once again, the part of Oldpox loses some of its colour and individuality.
- 42 Bully Heldibrand. Hildebrand was a champion and magician famous in German romance. His story is told in an Old High German poem, the Hildebrandslied and he also appears in the Nibelungenlied.

Summers writes: "A peer of the Charlemagne cycle. His exploits won him a famous name, and in the chap-book stories he is the type of a somewhat truculent valour." (I, p.310).

44-45 Compare the extra scene in the MS of Shadwell's The Sullen Lovers (Portland MSS, University of Nottingham, PW v 34, pp. 42-43; see R. Perkin, "Shadwell's Poet Ninny", The Library, September 1972, Fifth Series, XXVII, 3, pp. 244-51, where the relevant pages are reproduced in line):

HUFFE Come, pray if you are able 'Twill be your
best Course.

NINNY Ile assure you, its a thing I have not bin us'd
to.

48 heates at Newmarket. Newmarket was famous then as now for its horseracing. The patronage of Charles II, "the father of the British turf", established Newmarket as the headquarters of racing. Evelyn (22 July 1670) describes his return "over Newmarket-heath, the way being most of it a sweete Turfe, & down, like Salisbury plaine, the Jockies breathing their fine barbs & racers, & giving them their heates." Oldpox implies that Drybob is well warmed-up.

48.1, 49.1 The edition of 1671 rearranges the stage directions less effectively.

61-63 These lines are omitted in the 1671 edition, probably as a convenient shortening.

75.1 BRISK. Brisk's name is spelt thus throughout the MS apart from *five* occasions when a final "e" is added, ^{and twice when it is spelt "Brysk".} His character owes considerably to that of Fastidious Briske in Ben Jonson's Every Man Out of His Humour, but there is also something of other Jonson characters in his make-up, and at times he reminds us also of Bessus in Beaumont and Fletcher's A King and No King. For further discussion of these debts and discussion of similarities between Brisk and John Dryden, see Introduction, supra, pp.115-21.

81 Guy of Warrwick and Colebrond the Dane. Guy of Warwick was an English hero of legend and romance who, among other things, is reputed to have killed Colbrand of Winchester, a Danish giant, and thus delivered England from tribute to foreign kings. The battle is described in Drayton's Polyolbion, XII.

- 83 Pilades and Orestes. The son and nephew of Agamemnon, whose friendship became proverbial. Carlo Buffone scorns a reference to the two friends by Sogliardo and Shift as "an old stale enterlude deuce" (Every Man Out of His Humour, IV, v, 52-57), while Truewit refers sardonically to the meeting of the gulled Sir John Daw and Sir Amorous La-Foole as "the interuiew of the two friends, Pylades and Orestes." (Epicoeene, IV, vi, 75-76). Shadwell did not need to borrow such a common comparison from either of these sources, but he clearly means us to judge Brisk's usage in much the same tone as Carlo uses.
- 88 Ingenious. This is altered to "ignominious" in the 1671 edition, and consequently one of Drybob's malapropisms is lost.
- 89 Cynick Philosopher. The cynics were a sect of Greek philosophers, extremely ascetic and contemptuous of comfort (Diogenes is perhaps the most famous of the sect). They were often associated with dogs because of the etymological connection of "cynic" with the Greek "dog-like".
- 90ff. There is perhaps a hint for Brisk's behaviour when kicked in Beaumont and Fletcher's A King and No King, IV, iii, where Bessus the coward discusses with some professional swordsmen how he should have behaved when he was kicked and gave away his sword. The discussion is a long and amusing one, with the following lines perhaps most relevant:
- 1st SWORDSMAN had it been two lords,
And both had kick'd you, if you laugh'd,
'tis clear.
- BESSUS I did laugh; but how will that help me,
gentlemen?
- 2nd SWORDSMAN Yes, it shall help you, if you laugh'd aloud.
- BESSUS As loud as a kick'd man could laugh, I
laugh'd, sir.
- 1st SWORDSMAN My reason now: The valiant man is known
By suffering and contemning; you have
Enough of both, and you are valiant.
- 91 Chatolin. Chatelin's was a very popular French ordinary or eating-house in Covent Garden.
- 92 The reference to "the cutting of A nose" is omitted in the 1671 edition.
- 94-97 These lines are omitted in the 1671 edition.
- 94 Uther Pendragon, thou noble son of Priam. Uther Pendragon, the son of King Constant, was the legendary father of King Arthur. Priam was the last King of Troy, the uncle of Aeneas. According

to Layamon's Brut, Aeneas's great-grandson, Brutus, was the founder of Britain. Presumably, Brisk had a confused version of this legend in mind.

96-97 These lines appear only very slightly altered in the Duke of Newcastle's The Triumphant Widow, V (p.88), where Sir John Noddy says to Colonel Bounce, "What will I do? Why I will beat you as long as I am able to beat you, or as long as you are able to be beaten." For a discussion of Shadwell's part in writing The Triumphant Widow, see Introduction, supra, pp.18-22.

109-11 Another focus on Oldpox which is omitted in the 1671 edition.

110 a Longees. A lunge or thrust with a sword.

112 *Shadwell adds "What" above the line with an omission mark below.*

115 a Corant of Grabens. A coranto or courante is a tune in triple time used for accompanying a dance which is characterised by a running or gliding step as opposed to a leaping one. Louis Grabu or Grabut or Grebus was appointed Master of the King's Music in 1666. Pepys writes (20 February 1667): "They talk also how the King's viallin, Bannister, is mad that the King hath a Frenchman come to be chief of some part of the King's music - at which the Duke of York made great mirth." On 1 October 1667 Pepys heard a concert of Grabu's but "was never so little pleased with a consort of music in my life", but by 15 April 1668 he had mellowed towards him: "To the fiddling concert and heard a practice mighty good of Grebus." Grabu, with his former teacher, Robert Cambert, founded the Royal Academy of Music. In the 1671 edition, "Grabens" is replaced by "Berkenshawes", possibly in an attempt to be more consistently anti-French. John Berkenshaw, or Birchensha, an Irishman, was a musician of great repute. Evelyn writes (3 August 1664): "This day was a Consort of Excellent Musicians espe(c)ially one Mr. Berkenshaw that rare artist, who invented a mathematical way of composure very extraordinary: True as to the exact rules of art, but without much harmonie." Birchensha taught Pepys music; see Pepys, 13 January 1662.

116 D sol re fa. Brisk had obviously learnt singing by the method invented by Guido d'Arezzo (c. 980-1050), a method which still forms the basis of our modern notation. Guido, as well as introducing a system of lines and spaces, invented the use of a set of syllables to denote the individual tones of the scale.

P. H. Lang (Music in Western Civilisation, New York, 1941, pp. 84-86) sums up the system: "He used the first syllables of six lines of an ancient Sapphic hymn addressed to St. John the Baptist:

Ut queant laxis Resonare fibris,
Mira gestorum Famuli tuorum,
Solve polluti Labii reatum,
 Sancte Joannes.

The intervals between the individual notes resulting from this new nomenclature were a whole tone between ut-re, re-mi, fa-sol, sol-la, while that between mi and fa was a half tone. The system was applicable, through transposition, to any scale, provided the mi-fa interval and its position in the scale were observed."

117 Gayland, Ben: buckler and Taffaletta. These were three Moorish chiefs who were troublesome to the British during the settlement of Tangier. The Memoirs of Ann Lady Fanshawe, 1600-72 (1907), Appendix V, pp. 252-57, provides a useful summary of the situation. At the time when the British took over Tangier from the Portuguese (30 January 1661/2), local Moorish chiefs were squabbling between themselves as a preliminary to fighting the holders of Tangier. The two main rivals at this stage were Sidi Ahmad el Khizr Ibn Ali Ghailan (known generally in England as "Gailand"), and his father-in-law Sidi Abdullah Ibn el Hajj Ibn Abu Bakar (usually called Ben Bukar or the Saint). Ghailan was described in 1663: "his person looks handsomer than his position; his look is fat and plain - his nature close and reserved. He is plump yet melancholy, valiant yet sly, boisterous yet of few words, careful and intemperate ... a contradiction in nature." After years of fighting, Lord Bellasyse, the British Governor, managed to make peace with Ghailan, but this was merely the prelude to more trouble from a more powerful foe. The Emperor of Morocco, the Filali Sharif Sultan, Er Rashid, known to the English as "the great Taffiletta", defeated Ghailan and captured Ibn Abu Bakar. Ghailan was eventually killed in 1672 by Taffiletta's brother, Muli Ismail, who succeeded him in that year. Settle exploited contemporary interest in Morocco when he wrote his play, The Empress of Morocco, in 1673.

- 118 storke. This is altered to "Stoick" in the 1671 edition, a much more sensible reading but less in character for Brisk, who, according to the *Dramatis Personae* (see *infra*, p.538) "mistakes in everything" and who seems to have taken over Drybob's role of purveyor of malapropisms - signs perhaps of "hasty Shadwell". For a discussion of this crux, see Introduction, *supra*, p.80. Compare Longvil's comment on Sir Samuel Hearty in The Virtuoso, I, i, 354-55: "Pox on him, he has read Seneca. He cares not for kicking. He never scap'd kicking in any disguise he ever put on!"
- 120 mellow. This is altered to "merry" in the 1671 edition.
- 121-22 These lines are abbreviated in the 1671 edition and the reference to Hero and Leander omitted:
- 122 two honest fellows Hero and Leander. In the old Greek story, Leander swam across the Hellespont every night to visit his mistress, Hero. One night he drowned and Hero drowned herself, broken-hearted, in the same sea. The story is told in Marlowe and Chapman's poem, Hero and Leander and in 1669 Robert Stapylton's play, Hero and Leander, was published, though no date of performance is known (see van Lennep, The London Stage, Pt. I, p.116). Brisk's reference to the couple as "two honest fellows" is another of his mistakes omitted in the 1671 edition. The association of the lovers and true friendship might have suggested itself to Shadwell through the "Motion" in Jonson's Bartholomew Fair (V, iii, 6-10), where Cokes reads: "A Motion, what's that? The ancient moderne history of Hero, and Leander, otherwise called The Touchstone of true Loue, with as true a tryall of friendship, betweene Damon, and Pithias, two faithfull friends o' the Bankside?"
- 126 an other-guesse thought. A thought of another kind or sort.
- 129 Brisk's love of fiddles is reminiscent of Fastidious Briske in Ben Jonson's Every Man Out of His Humour. In III, ix, 78-92, for example, Fastidious actually plays his viol while making witty conversation with Saviolina. The Duke of Buckingham's love of fiddles is discussed in the Introduction, *supra*, p. 123-25.
- 135 Rancounter. A chance meeting of two persons.
- 136-68 This section is rephrased and augmented in the 1671 edition, where Sneake's part is developed, Sir Richard's motivation is filled out and Lady Loveyouth's response to the news of her husband's death is clearer and more overt. Lady Loveyouth's

"impertinence, ... vanity and frowardness" are given as Sir Richard's reasons for leaving her.

149 A bashaw. An early form of the Turkish title, Pasha.

161-71 This passage is omitted in the 1671 edition, perhaps in an attempt to show Raymund in a more exemplary light.

166-67 divide this peece of Gold. The division of a piece of gold was a common method of symbolising a pledge to marry, a contract de futuro, as seen, for example, in Shadwell's Bury Fair, V, i, where La Roche and Mrs. Fantast break a gold piece between them as evidence of their marriage pledge. G. S. Alleman (Matrimonial Law and Restoration Comedy, Wallingford, Penn., 1942, pp. 9-12) discusses the important distinction between a contract de futuro (a promise to marry at a future date), which could be broken with no significant legal repercussions, and a contract per verba de praesenti ("in words of the present tense") which was a legal marriage contract and therefore indissoluble. Although Raymund's association with Lady Loveyouth had not even formally reached the stage of a contract de futuro (there were no witnesses and no ceremony), he was obviously very anxious that the lady should not insist on a contract per verba de praesenti or even on consummating the de futuro contract, which would have made it a binding, if irregular, marriage contract.

169 livery and seizen. A mistake for livery of seisin, a legal term meaning the conveyance of property by means of some token, such as a key for a house. Raymund hopes that Lady Loveyouth will not insist on giving herself to him then and there! cf. Dryden's The Wild Gallant, II, i, 80-81, where there is a similar distortion of the legal term.

189-93 These lines are omitted in the 1671 edition almost certainly because of the offensive content of Lady Loveyouth's speech. This could certainly be seen to apply to Lady Castlemaine whose interference with political events was notorious, and, of course, it might also have offended several statesmen.

199.1-202 These lines (and the whole episode of Curteous's visit) are omitted in the 1671 edition. For a discussion of this and subsequent cuts involving Curteous, see Introduction, supra, pp. 94-95.

207-21 These lines are omitted in the 1671 edition.

207 Fucus. A wash or colouring for the face. In Ben Jonson's Sejanus (II, 59ff), Eudemus and Livia have a long conversation about the efficacy of fucuses and other cosmetic preparations. Wittipol and Lady Taile-bush in Jonson's The Devil is an Ass (IV, iv, 11-56) also discuss cosmetics. Wittipol says:

the new complexion,
Now to come forth, in name o' your Ladiship's
fucus, Had no ingredient -
TAILE-BUSH But I durst eate, I assure you.

Wittipol goes on to describe the contents of some Spanish fucuses, including "The crums o' bread, Goats-milke, and whites of Egges, Campheere, and Lilly-roots, the fat of Swannes, Marrow of Veale, white Pidgeons, and pine-kernells."

209 Sublimate and Crude Mercury. "Crude" means in the natural or raw state. Mercury sublimate is mercuric chloride, a white crystalline powder which is deadly poisonous and blackens the teeth. Ben Jonson's Perfumer, in Cynthia's Revels, V, ii, 402-05 seems to have supplied not just the recipe but the actual words for Curteous's fucus; when Amorphus asks him what the ingredients of his fucus are, the Perfumer replies: "Nought, but sublimate, and crude mercurie, sir, well prepar'd, and dulcified, with the jaw-bones of a sow, burnt, beaten and searced." Shadwell was only following his master's example here, for Jonson himself, as Herford and Simpson point out (IX, p.524), borrowed a part of his recipe from Sir Hugh Platt's Delightes for Ladies (1602), section iv, No. 7, where we find the following: "A white fucus or beauty for the face. The iawe bones of a Hogge or Sow well burnt, beaten, and searced through a fine searce, and after ground vpon a porphire or serpentine stone is an excellent fucus, being laid on with the oyle of white poppey." Hannah Wolley provides several more or less potentially lethal fucus recipes in her The Accomplish'd Ladies Delight in Preserving, Physick, Beautifying, and Cookery (6th Edition, 1686), including one "To procure Beauty, an Excellent Wash": "Take four ounces of Sublimate, and one ounce of Crude-Mercury, and beat them together exceeding well in a wooden Mortar, and wooden Pestle; you must do it at least six or eight hours, then with often change of cold water,

- take away the salts from the sublimate, change your water twice every day at least, and in seven or eight days it will be dulcified, and then it is prepared; lay it on with Oyl of White Poppy." (p.99). The "excellent Beauty Water, used by the D. of C." (ibid, p.98) uses a pennyworth of mercury, as well as white tartar, camphire, coperas (i.e. sulphate of iron, or green vitriol), egg white, lemon juice, oil of tartar, plaintain-water, and bitter almonds. "When you use it," recommends Mrs. Wolley, "you must first rub your Face with a Scarlet Cloath." If the mercury sublimate blackened the teeth, then Mrs. Wolley had a cure: "To make the Teeth white. Take one drop of the Oyl of Vitriol, and wet the Teeth with it, and rub them afterward, with a course Cloath; although this medicine be strong, fear it not." (ibid, p.96). "Oyl of vitriol" is sulphuric acid!
- 210 searched. Sifted through a searce, a sieve, or a strainer.
- 214 R. Bunworth (A New Discovery of the French Disease, p.51) describes a wash made with mercury and silver. The silver and quicksilver are dissolved in aquafortis and distilled. A drop of this mixture on a feather is brushed over any skin pustules once a day; this should make the pustules blacken and fall off, but if they do not, Bunworth recommends that they be anointed with fresh butter.
- 214 mercury's not killd enough. The active quality, the fluidity, of the mercury was destroyed by mixing it with turpentine. James Yonge, the Plymouth ship's surgeon, mentions "Capt. Philip Piper ... who by a dose of ill prepared mercurius dulcis was put on such high salivation, dysentery, &c., that he died." (The Journal of James Yonge, Plymouth Surgeon, 1647-1721, ed. F. N. L. Poynter, 1963, p.160). R. Bunworth (op.cit., p.47) recommends that the mercury be "kill'd in juice of Limons or Turpentine water which is better".
- 220 flux'd. Caused to have anexcessive discharge of saliva and/or excrement. Mercury causes excessive salivation but can also cause a kind of dysentery.
- 221 lost one of her Eyes. Compare Lady Flippant's experience in Wycherley's Love in a Wood, IV, ii: "I protest I knew him not; for I must confess to you, myeyes are none of the best, since I have us'd the last new wash of Mercury water."

223.1-225 These lines are omitted in the 1671 edition.

227-41 These lines are omitted in the 1671 edition.

227 Almond water. Hannah Wolley, The Accomplish'd Ladies Delight, p.91, recommends anointing the face with "Oyl of Almonds" for taking away freckles in the face. Bitter almonds were one of the ingredients of the "excellent Beauty Water, used by the D. of C." (ibid, p.98).

233 Sack. Usually white Spanish or Canary dry wine.

233 Fumitary water. A solution made from the herb, fumitory.

237 the water of the world looke like Thirty. Compare Ben Jonson's The Devil is an Ass, IV, iv, 37-40:

but two drops rub'd on
With a piece of scarlet, makes a Lady of sixty
Looke at sixteen. But, above all, the water
Of the white Hen, of the Lady Estifanias!

240 Puppy dog water. Urine was thought to be good for making the skin fair. Hannah Wolley (The Accomplish'd Ladies Delight, p.90) writes: "Some say, that the Urine of the party is very good to wash the face withal, to make it fair." Pepys reports (8 March 1664): "Up, with some little discontent with my wife upon her saying that she had got and used some puppy-dog water, being put upon it by a desire of my aunt Wight to get some for her; who hath a mind, unknown to her husband, to get some for her ugly face."

241 Neates feete. The feet of an ox, bullock, cow or heifer.

247-61.1 These lines are omitted in the 1671 edition.

247 Pomatum. A scented ointment applied to the skin in order to make it soft and supple. Hannah Wolley, The Accomplish'd Ladies Delight, p.95, has a recipe for "An Excellent Pomatum to clear the Skin." See also note to III, 251 infra.

249 caule. The inner membrane which encloses the foetus before birth.

251 Boares grease. Unlike Mrs. Curteous, Hannah Wolley recommends boar's grease to "clear the Skin and make it white":

Take fresh Boars grease, and the white of an Egg,
and stamp them together with a little powder of bayes,
and therewith anoint the Skin.

(The Accomplish'd Ladies Delight, p.91)

Boar's grease also formed the base for many medicinal ointments.

- 253 searecloth. Cere-cloth; a cloth smeared or impregnated with some glutinous matter, used as a protective cover.
- 257-58 Compare Lady Cockwood's cold-hearted and cynical attitude to her husband and her gallant in Etherege's She Would if She Could, V, i, 1-3: "I did not think he had been so desperate in his drink; if they had killed one another, I had then been revenged, and freed from all my fears." It is probably beyond the bounds of credibility to see Lady Loveyouth's "if I bury him, much may bee" as a very veiled allusion to the highly scandalous encounter that Lady Castlemaine is reputed to have had with the body of the long dead Bishop Braybrook (B4 Stowe MSS 1055 f.15, quoted in Allen Andrews, The Royal Whore: Barbara Villiers, Countess of Castlemaine, 1971, pp. 130-3). During the Great Fire of 1666, the mummified body, "all tough and dry like a spongified leather", of this former Bishop of London had fallen out of its tomb in St. Paul's Cathedral where it had lain since 1404. It became for a while one of the sights of London, and among others Lady Castlemaine came to view the curiosity. She asked that she might be left alone with the body which she was observed to address with "many crossings and great tokens of superstition.". Later, she rejoined her gentlewomen "with great satisfaction", and it was not until the keeper returned to shut up the carcass that he found that it had been "maimed" "by a female's defrauding ... or deroding of the virile instrument.". The carcass had been "served like a Turkish eunuch and dismembered of as much of the privity as a lady could get into her mouth to bite (for want of a circumcising penknife to cut) ", Lord Coleraine, the narrator of this scandalous episode, comments: "Though some ladies of late have got Bishopricks for others, yet I have not heard of any but this that got one for herself."
- 263 The edition of 1671 has a clumsy omission here made necessary by previous more substantial cuts; Lady Loveyouth talks to her "servant", Sir Richard, instead of to Curteous.
- 274 Graben. See note to III, 115 supra. The edition of 1671 adapts the reference to Grabu and adds a complimentary reference to Birchenshaw: "Berkenshaw is a rare fellow, ... for he can teach men to compose, that are deaf, dumb, and blind."

- 275 docible. Tractable, docile.
- 275 He might have made a very pretty Barber Surgeon if hee had been put out in time. Compare Ben Jonson's Cynthia's Revels, IV, i, 111-13, where Phantaste says of Asotus: "Hee is an exceeding proper youth, and would haue made a most neate barber- surgeon, if hee had beene put to it in time."
- 277 arrides. Latinism: hoc mihi arridet. It means "pleases, gratifies, delights." The word is highlighted in Every Man Out of His Humour, II, i, 80ff:
- FASTIDIOUS BRISKE 'Fore heavens, his humour arrides me exceedingly.
- CARLO BUFFONE Arrides you?
- FASTIDIOUS BRISKE I, pleases me (a pox on't) ... I cannot frame me to your harsh vulgar phrase, 'tis against my genius.
- The word is also a favourite one of Amorphus in Cynthia's Revels. He recommends that Asotus should "shew the supple motion of your pliant bodie, but (in chiefe) of your knee, and hand, which cannot but arride her proud humour exceedingly." (III, v, 82). Later, Amorphus comments on Hedon's song, "Your long die-note did arride me most." (IV, iii, 257).
- 277 bob'd. Mocked, deceived.
- 279 the palate of his Judgment is downe. Another of Brisk's mistakes. Amorphus in Ben Jonson's Cynthia's Revels, V, iv, 185, asks, "Is the palate of your judgement downe?", meaning "is your judgment failing you?" Brisk, however, uses the expression with the opposite meaning.
- 280 Catachresis. Brisk misuses the word in the same way as Drybob did earlier (II, 126), again suggesting some confusion about these two humours in Shadwell's mind.
- 284.1 Exit OLDPOX. The MS has no stage direction here, though an exit for Oldpox is clearly intended. The 1671 edition has "Ex. Craz."
- 285 Perewigg. The Parliamentary Diary of Sir Edward Dering, 1670-1673 (ed. B. D. Henning, New Haven, 1940), pp. 8-9 reports a parliamentary debate on 23 November 1670 on the subject of periwigs: "Colonel Titus moved for a tax to be laid upon all periwigs, and much was said for and against it, and likely to come to a serious debate, though it was by some raised into a discourse no ways becoming the gravity of that House." G. J. Gray ("The Diary

- of Jeffrey Boys of Gray's Inn 1671", Notes and Queries, 159, 27 December, 1930, pp. 452-56) notes that on 12 June 1671 Boys bought a "Periweg, a little new, very light hair, £3 10s."
- 288 Hanging. Piece of drapery with which the walls of a room are hung, curtains.
- 294 Gresham. Sir Thomas Gresham (1519?-1579), whose College was the first home of the Royal Society.
- 295 scarce. The MS reads "scare"; the 1671 edition has the obviously correct reading, "scarce", which I have adopted in this edition.
- 301 stultorum omnia plena. "Full of stupidity in all things." In the MS, Shadwell altered the last two letters to make the third word "plena". Later in the line the scribe miscopied the word which Shadwell altered to "spurious".
- 303 woon. An unusual spelling which is similar to that of "provooked" in l. 331. Both spellings were regularised in the 1671 edition, as was the Jonsonian spelling of "planet-Strooke" (III, 444).
- 303-04, 310-11. Brisk's two speeches lean very heavily on three separate passages from Ben Jonson's Every Man Out of His Humour, two spoken by Fastidious Briske and one by Sogliardo. Fastidious says: "They doe so commend, and approue my apparell, with my iudicious wearing of it, it's aboue wonder." (II, vi, 25-27). Soon after he continues, "I had three sutes in one yeere, made three great ladies in loue with me: I had other three, vn-did three gentlemen in imitation: and other three, gat three other gentlemen widdowes of three thousand pound a yeere." (II, vi, 32-35). Later in the same play, Sogliardo praises Shift to Carlo Buffone:
- SOGLIARDO I thinke him the tallest man, liuing within the walls of Europe.
- CARLO The walls of Europe! take heed what you say, signior, Europe's a huge thing within the walls.
- For a discussion of Shadwell's skill in absorbing this material, see Introduction, supra, p. 152.
- 307-08 This speech of Drybob's is taken from Cupid's reference to Philautia (Cynthia's Revels, II, iv, 46-47): "A most compleat lady in the opinion of some three, beside her-selfe." In the edition of 1671, "my selfe" is altered to "your self", which makes it even closer to Cupid's speech.
- 310 penny Rent. Cash income, rent received in cash.
- 318 Bum bayly. A bailiff of the meanest kind, one employed in arrests.
- 318-09 Compare Ben Jonson's Every Man Out of His Humour (V, ii, 30-32), where Puntarvolo says of Sogliardo, "His wit, the most exuberant,

- and (aboue wonder) pleasant, of all that euer entred the concaue of this eare."
- 321 the Coate of our Family which is an Asse rampant. Compare Every Man Out of His Humour, III, iv, 60-61, where Sogliardo describes his coat of arms as "your Bore without a head Rampant."
- 323-24, 327 Incomperabley Incomprehensible admirably inexpressible." This is altered in the 1671 edition to "'tis incomparable, 'tis incomprehensible 'tis admirable, 'tis inexpressible." As an example of Brisk's extravagance and Theodosia's mimicry the MS version is far superior, the intensifying adverb providing much more impact than the mere repetition of " 'tis ".
- 335 I feed a flame within that soe Torments mee. This is the first line of Asteria's song in Dryden's Secret Love, or The Maiden Queen, IV, ii, 23ff. The play, first performed early in 1667, was "unusually successful in its first few seasons", the King himself giving it "the Title of His Play" (see John Loftis and Vinton A. Dearing, The Works of John Dryden, Vol. IX, Berkeley, 1966, p.331). According to C. L. Day (The Songs of John Dryden, Cambridge, Mass., 1935, p.143), "this exquisite song never attained great popularity, and the music would appear to be irrevocably lost." It seems to have made an impact on Shadwell, however, for not only does he quote its opening line in The Humorists, but he also imitates its style in Ninny's "Your sad indifference so wounds my fair" in The Sullen Lovers, I (Summers, I, pp. 23-24). This is a poem of unrequited love full of paradoxes, though much more outrageously so than in Dryden's song, of course. In the MS of The Sullen Lovers (Portland MSS, University of Nottingham, ref. PW v 34), Shadwell himself added a note in the margin of p. 7 beside Ninny's song: "in imitation of the heroick stile of a great author among us."
- 337 tis a Shifting age for witt. Compare Cynthia's Revels, III, i, 51, where Amorphus, having recommended that Asotus should steal as many of Crites' phrases as possible, says, "It is your shifting age for wit."
- 338 lyes upon the Catch. Is on the watch for an opportunity either of catching a person's words or of finding fault.
- 344 Muscatoone. A kind of musket, short and with a large bore (OED).
- 345 Scrued Gun. A gun having a screwed barrel or helically grooved bore (OED).

- 346 Bruxells. This reference and the use of the term, "en Cavalier", suggest an earlier time, that of the King's exile during the Commonwealth, when he spent a considerable amount of time with his followers in the capital of the Spanish Netherlands. Whether Shadwell intends the reference to illustrate Brisk's folly or whether it is a sign that he was reworking old material (possibly the Duke of Newcastle's) is a matter for conjecture.
- 348 the Tour. This was a favourite walk in Hyde Park known as the Ring.
- 350-51 The scribe originally made Theodosia's words follow on as part of Brisk's speech, but then deleted them and wrote them as Theodosia's.
- 352-72 These lines are omitted in the 1671 edition, probably because they offended someone, possibly John Dryden. For a discussion of their applicability to Dryden, see Introduction, supra, p.120.
- 355 Compare Macilente's descriptions of Fastidious Briske's reception at court, Every Man Out of His Humour, IV, ii, 29ff and IV, iv, 72ff.
- 357 Masters Side in the Counter. The Counters were the two City prisons; each prison had four wards, which were, in descending order of the quality of the amenities they possessed, the Master's side, the Knight's side, the Twopenny ward, and the Hole. In Davenant's The Wits, III, i (Six Caroline Plays, ed. A. S. Knowland, p. 387), Elder Pallatine, caught in an embarrassing position, asks, "Whither must I go?" and his landlady, Mistress Queasy, replies, "To the Counter, sir, unless my rent be paid." Drybob's expression is taken almost verbatim from Carlo Buffone's description of Puntarvolo: "Hee walkes ... as melancholy as one o' the Masters side in the Counter" (Every Man Out of His Humour, V, vi, 36-37). It is interesting to compare the association of melancholy and (in Oldpox's next speech) taciturnity in Brisk's behaviour with Carlo Buffone's instructions to Sogliardo: "You must endeauour to feede cleanly at your Ordinarie, sit melancholy, and picke your teeth when you cannot speake." (Every Man Out of His Humour, I, ii, 55ff.).
- 360 darby. This is a very puzzling reference. I can find no person called Darby or Derby who fits the context and there are at least three other possible meanings which could apply. The implication could be that Brisk talked politics in his cups, for Derby ale was famous in the seventeenth century; see, for example, Newcastle's The Triumphant Widow, III, p.46, where the Cook says to the Musician:

"Let's go in and take off two or three Derby Cans." The Musician replies: "You have ply'd me so hard, I must take a little fresh air, and breathe a while, for I can swallow no more yet." Another possible meaning of "darby" here is suggested by its use in Shadwell's The Squire of Alsatia, I, i (Summers, IV, p.211), where Cheatly, impressing Belfond Senior with a list of cant phrases meaning money, talks of "the Ready, the Darby". If "darby" means money, then the implication presumably is that Brisk does nothing at court except count his money; the reference to politics is obscure but there are possibly hints of bribery. The third possible interpretation of "darby" explains the dialogues about politics quite clearly but casts Brisk in the role of potential revolutionary, a role, which it is not easy to see Brisk filling. In an anti-Catholic satire written in 1673, "Advice to a Painter to Draw the Duke by" (Lord, Poems of Affairs of State, I, pp. 213-9), the following lines occur:

First draw him /i.e. the Duke of York/ falling prostrate
to the south,
Adoring Rome, this label in his mouth:
'Most Holy Father, being join'd in league
With Father Patrick, Derby, and with Teague....
(ll. 7-10).

Lord's note on "Derby" is relevant to our problem; it reads, "I cannot find any individual by this name who makes a plausible identification. Grosart suggests that Derby refers to 'Derby-House designs' - a Republican conspiracy, ... The line would then point to a coalition against the government of three groups: the Catholics, the Republicans, and the Irish." It is interesting to note that in Marvell's "Further Advice to a Painter" (Lord, op.cit., p.166), "Derby House designs" are mentioned in the line before a reference to Positive and Woodcock, characters from The Sullen Lovers; the term was in use, therefore, at about the time that Shadwell was writing The Humorists. Lord, following Margoliouth, notes that it was the Committee of Derby House, when it became the governing council of the nation in 1648, which helped bring about the establishment of a republic. One possible reason for Shadwell to associate Brisk with republicanism is discussed in the Introduction, supra, p.118; John Dryden's past associations with the Commonwealth might well have tempted Shadwell to make use of them in an exaggerated way in a passage which pokes fun at other aspects of Brisk's character which he shared with Dryden, namely his taciturnity and lack of

social graces. If we accept Brisk as at least a partial portrait of Dryden (a reasonable assumption), then the reading of "darby" as meaning Republican sympathisers becomes the most likely one.

368-71 Brisk's speech owes considerably to two speeches of the Perfumer in Cynthia's Revels, V, iv. The Perfumer says in describing the smell of a jerkin, "You would wish your selfe all nose, for the loue ont." (l.311). Later in the same scene, he reassures Amorphus about his gloves: "The gloues are right, sir; you shall burie 'hem in a mucke-hill, a draught, seuen yeeres, and take 'hem out, and wash 'hem, they shall still retaine their first sent, true spanish. There's ambre i' the umbre." (ll. 392-95). The idea of being "all nose" is, as Herford and Simpson point out (IX, p.523), taken directly from Catullus, xiii, 13-14, where he writes of a choice unguent:

Quod tu cum olfacies deos rogabis
totum ut te faciant, Fabulle, nasum.

380 Strumpets. Mistresses, tarts.

381-87 These lines are omitted in the 1671 edition, presumably as a convenient shortening. It is a rather tedious piece of filling that reads and plays poorly.

391 walk. The MS reads "wake", which is clearly an error. I have followed the 1671 edition in emending it to "walk".

405 Hercules Pillar or the Harrow in Chancery Lane. Hercules Pillars was an inn in Fleet Street at the corner of Hercules' Pillars Alley. Summers (I, 308) notes that the Bear and Harrow was actually in Butcher Row, the Strand. Hercules Pillars seems to have been a favourite eating place for Pepys. On 6 February 1668, "a humour took us and I carried them [his wife and servants] to Hercules pillers and there did give them a kind of supper of about 7s, and very merry." He visited the inn again on 20, 22 and 28 April, and on 23 June 1668, he supped there "on cold powdered beef."

410 strut. The scribe originally wrote "walk" but deleted it and wrote "strut" after.

411 Sixpenny Inn and Inn. See Cotton's Compleat Gamester (1674), p.117. A very popular gambling game for three persons using four dice. The player who threw in and in took all the stake. The throw in and in is made with four dice, when these all fall alike or as two doubles.

- 412 Topper. The perpetrator of a trick whereby one of the dice remained at the top of the box. See Cotton's Compleat Gamester, p.14.
- 412 Palmer. Someone who cheats at cards or dice by hiding some of them in his hand. See Cotton, p.14.
- 413 Pumping of A Bawde. This refers to the practice of ducking wrongdoers or unpopular professionals such as bailiffs under the pump.
- 413 Washing and Trimming of A Bayly. The ducking and thrashing of a bailiff.
- 419 danced as well att the Revells. B. V. Crawford ("The Dance of the Kings", PQ, II, 1923, pp. 151-53) quotes the notes accompanying the famous legal dialogue, Eunomus, or Dialogues concerning the Law and Constitution of England, with an Essay on Dialogue, 1774. These describe the visit of the Lord Chancellor to the hall of the Inner Temple on 2 February 1733. A play and a farce were performed and then the master of the Revels led the guests of honour in the ritual dance three times around the coal fire. Whether Brisk is referring to his part in this ritual or to his prowess in the general dancing which followed we do not know.
- 422 Earle of the Poultry Counter. One of the two City prisons was in the Poultry (a street linking Cheapside with Threadneedle Street and Cornhill). See Middleton's The Phoenix (1604), IV, iii, 18-22: "In that notable city called London stand two most famous universities Poultry and Woodstreet, where some are of twenty years' standing, and have took all their degrees, from the Master's side down to the Mistress' side, the Hole." For details of the Counters, see note to III, 357 supra. Pepys (16 September 1660) refers to the street. This line is omitted in the 1671 edition.
- 426 the Government ... fell ..., to a Commonwealth. A puzzling reference that I am unable to clarify.
- 433 Mundens. A coffee-house in Fleet Street, "much frequented by youn^r Templars and cits" (Summers, I, p.309).
- 433 windey bottle Ale. Ursula, in Bartholomew Fair, II, ii, 95ff., reveals some of the traders' tricks for making their ale go further, one of which is to "froth your cans well i' the filling."

- 433 a Pipe of Mundungus. Bad-smelling tobacco; Johnson's Dictionary (1755) has, "Mundungus. Stinking tobacco. A cant word." Ranter, in Aphra Behn's The Widow Ranter, II, ii, calls Dullman "a walking Chimney, ever smoaking with nasty Mundungus." Dorothy Davis distinguishes between the two main types of tobacco; "Tobacco was very expensive and men smoked it ... with the maximum of ceremony and in the minimum quantity at a time. There were two kinds: Spanish, illegal and dear, but good; and colonial, which began cheaper and much nastier but gradually improved during the century and eventually stole the whole market." (A History of Shopping, 1966, p.166). Tobacco was often adulterated to make it go further as Ursula the pig-woman in Bartholomew Fair demonstrates; "Threepence a pipeful, I will ha' made of all my whole half-pound of tobacco, and a quarter of a pound of coltsfoot mix'd with it too, to eke it out." (II, ii, 90ff.).
- 440-94 This section is considerably changed in the 1671 edition, where at first only Brisk's mistress, Friske, enters; the other whore, Striker, Crazy's mistress, enters twenty lines later.
- 442 A lay-elder. An office bearer in the Presbyterian Church.
- 444 planet-Strooke. Dazed and confounded. Puntarvolo, in Every Man Out of His Humour, II, iii, 30, says in his verse address to his lady, "O, I am planet-strooke." Herford and Simpson point out (IX, p.385) that "strooke" was Jonson's usual spelling of the word. The phrase is also used by Constance in Dryden's The Wild Gallant, when she asks Sir Timorous, "What, Are you Planet-Strook? Look you, my Lord, the Gentleman is Tongue-ty'd." (II, i, 286). The whole situation has something in common with the unplanned arrival of Constance while Loveby is entertaining Lady Du Lake and her whores (The Wild Gallant, IV, i, 133 ff.), and Lady Du Lake's desire to be "better known to your Ladiships" is reminiscent of Button and Trim's response to Theodosia.
- 446-47 This speech of Oldpox's is omitted in the 1671 edition.
- 466 Minum and Crochett. Musical notes; a crotchet also referred to a whimsical fancy or perverse conceit.
- 466 feague ... away. To set in motion briskly (OED quotes this example). To feague means to beat or whip.
- 468-73 The edition of 1671 rearranges the plot here to introduce, much to Brisk's delight, Oldpox's mistress, Striker.

- 470 bob. To cheat out of, to take by deception.
- 483 the Mulbury Garden. See note to I, 345.
- 484 diverttissement.^{divertissement.} Recreation or entertainment.
- 488 Caterwawling. Used with a double meaning: making a hideous, discordant noise like that made by cats at rutting time, but also behaving lasciviously. Theodosia is distinguishing between love and lust. Wycherley in Love in a Wood refers to "this new-fashioned catterwawling, this midnight coursing in the Park." (II, i,).
- 493 Compare Dryden's The Wild Gallant, II, i, 296 ff., where Constance pretends to be in love with the fop, Failer.
- 506-11 These lines are altered for no apparent reason in the 1671 edition.
- 517-18 These lines are omitted in the 1671 edition.
- 522 Rhenish and Sugar. Summers writes: "White Rhenish wine was regarded as a delicate beverage, fitted for ladies, and is often contrasted with the manlier and more robust Burgundy." (I, p.309). Lady Flippant was obviously partial to the beverage even if somewhat reluctantly; in Love in a Wood, she curses drink for quenching love: "Curse on all Wine," she says, "even Rhenish-wine and Sugar -" (II, i). The habit of adding sugar to alcoholic beverages seems to have been an English peculiarity; Thomas Coryat, in his Crudities (1611), writes: "Gentlemen carouse only in wine, with which many mix sugar - which I never observed in any other place or kingdom to be used for that purpose." Pepys noticed the tendency after the great fire: "I saw good Butts of sugar broke open in the street, and people go and take handfuls out and put into beer and drink it." (6 September 1666).
- 525 to drink with a Tost. Presumably Theodosia means more than drinking healths; but it is difficult to know precisely what she does mean. "Toast" could mean "a drunkard, a toper," but this hardly fits the context. An alternative meaning is "sewage" (cf. MacFlecknoe, 49-50, "About thy boat the little Fishes throng,/ As at the Morning Toast, that Floats along."); Theodosia is rather indelicately passing judgment on the state of Trim's finger.

- 532-33 The edition of 1671 omits Theodosia's moralising remark about "the Charming creatures of the Towne that men Run madd after", presumably because it reflected on the keepers. See Introduction, supra, p. 135.
- 536-46 This passage is abbreviated and rephrased in the 1671 edition, which omits Button's description of the elaborate compliment paid her by her lover.
- 538 Steeple. This was altered to "Paul's" in the 1671 edition. "As high as Paul's" had long been a commonplace, but after the Great Fire the cathedral hardly provided an appropriate measure of height; see Evelyn, 7 September 1666 and Pepys, 7 September 1666. But cf. note to IV, 295.
- 542 Laced Band. Neck-band or collar:

ACT IV

- 1 Compare Brisk's cowardly behaviour here and the behaviour he describes earlier (III, 90ff.) with that of Bessus in Beaumont and Fletcher's A King and No King, III, iii. Bessus is challenged by Bacurius and tries to avoid the challenge by claiming to be lame. Bacurius kicks him, makes him admit that he is a coward, and takes his sword. Another Beaumont and Fletcher play, The Maid's Tragedy, III, ii, contains a situation similar to that of Raymund and Brisk; here the elderly Calianax challenges the warrior Melantius and then backs down. James Shirley's The Wedding, IV, ii, has a duel that does not get started, between the fat Lodam and the disguised Haver. A review of The Works of John Dryden, Vol. II (Times Literary Supplement, 14 December 1973), referring to Spectator, No. 449, mentions the practice of professional protagonists of "the Noble Science of Defence"; the two swordsmen often settled amicably beforehand not only which should win, but how many cuts should be given and received. Perhaps Brisk expected Raymund to agree to such an arrangement!
- 1 maw. Stomach, appetite, inclination.
- 4 Terse Clarrett. Possibly a claret wine from Thiers, a wine-producing district in France.
- 4 whett. Stimulated.
- 10 anothers bodies, that's enough. The scribe wrote, "another well enough"; Shadwell added "s" to "another", inserted "bodies" at the end of the line, deleted "well" and wrote "that's" above. The 1671 edition reads: "anothers Bodies, and that's enough."
- 11 but. This was inserted, with an omission mark, by Shadwell.
- 11 Parry. The scribe wrote "Parly" and Shadwell altered "l" to "r".
- 13 drawers. Tapsters.
- 15 Bullies. Hectors, swashbucklers.
- 38 The 1671 edition adds the stage direction, "Aside".
- 60 Compare Fastidious Briske's description of his duel with Luculento, in which only their clothes were damaged (Every Man Man Out of His Humour, IV, vi, 72ff.).
- 71-75 This is considerably abbreviated in the 1671 edition.
- 77 Son of A Scavenger. Brisk here takes on one of Drybob's characteristic traits, that of denigrating his parents in odious comparisons - a further example of Shadwell's difficulty in distinguishing between these characters.

79-80 The 1671 edition adds:

RAYMUND I warrant you. Drawer to pay.
BRISK Prethee, by no means, Gad I'll treat
thee dear Rogue, 'tis all mine. Come
on, dear Raymund, let's go --.

96.1-141 This whole section involving the fools' attempts to climb up to Theodosia's window is considerably abbreviated in the 1671 edition. The effect is to cut out some of the more repetitive farcical elements, but also to omit many of the references to the devil. This might well be a mark of the censor's hand; J. H. Smith and D. MacMillan, talking of Dryden's Wild Gallant, write: "Deserving of especial notice is the treatment of the devil in the play It must be remembered that the Restoration was a time when disbelief in the Devil ... could be taken as symptomatic of disbelief in God. It may be recalled that Collier traduced Dryden for treating fiends irreverently in An Evening's Love and King Arthur" (The Works of John Dryden, VIII, p.240). The censorship of references to the devil in The Humorists is discussed in the Introduction, supra, p. 78.

104 Arme and Shoulders. A reminder of Oldpox's diseased condition; see note to I, 112.

105-06 and thou shouldst open to me as that does to the sunne.
This is added to the MS in Shadwell's hand.

110.1 The scribe had placed this stage direction at the beginning of Drybob's speech. Shadwell crosses it through and rewrites it (omitting the second "f" of "off") at the end of the speech.

112 I Tremble every Joint of me. Compare Ben Jonson's A Tale of a Tub, IV, vi, 66, where, during the incident in which Puppy mistakes John Clay, hiding in the barn, for the devil, Hilts says, "I tremble every joynt till he be back."

113 Incubus. An evil spirit or demon supposed to descend upon persons in their sleep and especially to seek carnal intercourse with women.

118 cave tertium. The Latin means "Beware the third time," but Drybob seems to be using the phrase to mean something like "Third time lucky".

128-32 that excellent Songe. The song was omitted in the 1671 edition. Compare Beaumont and Fletcher's Knight of the Burning Pestle, where Merrithought sings to his wifewhom he has shut out:

Go from my window, love, goe;
 Go from my window my deere,
 The winde and the raine will drive you backe againe,
 You cannot be lodged heere.

(III, iv, 24-7)

Andrew Gurr in his edition of the play in the Fountainwell Drama Texts series (Edinburgh, 1968), p. 120, notes that this is a verse of a ballad dating from the mid-sixteenth century. Although the full text of the original ballad is lost, a version of Merrithought's stanza is repeated by Fletcher in Monsieur Thomas, III, iii, where the singer is inviting the lady instead of rejecting her. Versions are also found in Fletcher's The Woman's Prize and Heywood's The Rape of Lucrece. The music for the original ballad is in William Chappell, Popular Music of the Olden Time (1855), II, p.141.

- 133 Compare this and the subsequent assumptions that Oldpox is the devil with Dryden's The Wild Gallant, II, i, 223 ff., where Loveby thinks that Setstone is the devil; an error which is developed throughout the rest of the play. See also Ben Jonson's A Tale of a Tub, IV, vi, 24 ff., where Puppy thinks that John Clay, hiding in the barn, is the devil. See notes to IV, 96.1 and IV, 112 supra.
- 137 Ignis fatuis. Ignis fatuus (literally: foolish fire) is a phosphorescent light seen on marshy ground; also known as Jack-a-lantern or Will-o'-the-wisp.
- 138.1 Brisk with Fiddlers. The edition of 1671 combines this stage direction with that at 140.1.
- 141 aside. This stage direction, omitted in the 1671 edition, is added in the MS in Shadwell's hand under the speech heading.
- 147.1 The edition of 1671 has the stage direction, "Enter Bridget with a Candle."
- 150 benefitt of the Clergy. The privilege of exemption from trial by a secular court enjoyed by the clergy and by all those who, being able to read and write, were capable of taking holy orders.
- 156 have. Added in Shadwell's hand with an omission mark.
- 157 My boanes are as loose. See note to II, 185.
- 157 skeletons in the Phisicke Schoole. Evelyn writes: "To Lond. invited to the Colledge of Physitians, where Dr. Meret a learned man, and Library-keeper shewed me the Library, Theater for

- Anatomies, & divers natural Curiosities: ... There were also divers skelletons." (3 October 1662).
- 161 secure. The scribe wrote "sure"; Shadwell deleted this and wrote "secure" above, with an omission mark below the line.
- 173 beaten ... Tamberlaine. The fourteenth century hero, Timur Lenk or Tamerlane, was the central character of Marlowe's two-part tragedy, Tamburlaine the Great (1590), in the first part of which he defeated Bajazeth, Emperor of the Turks.
- 195, 196 The edition of 1671 omits the stage direction "aside" in each line; both stage directions were added to the MS in Shadwell's hand.
- 201 aside. This, included in the 1671 edition, was added to the MS by Shadwell.
- 206 (to Lady Loveyouth). Added to the MS by Shadwell, but omitted in the 1671 edition.
- 218 bully heldebrand. See note to III, 42 supra.
- 218 flesht. To inflame the rage of a person by a foretaste of success; to incite (O.E.D. quotes this example).
- 223-24 In the MS both speeches are bracketed at the end and "to Theodosia" is added after the bracket in Shadwell's hand. The lines are omitted in the 1671 edition, as are the similar lines 246-47.
- 226 (aside). Added by Shadwell and omitted in the 1671 edition.
- 233-34 These lines are omitted in the 1671 edition.
- 245 In the 1671 edition Brisk does not have a song; instead he has "provided a very honest fellow to dance," and a jig is danced. This might have been an attempt by Shadwell to differentiate further between Drybob, who has already sung a song, and Brisk, whose association with dancing is already well established.
- 246-47 These lines are omitted in the 1671 edition. The pattern in this section seems to be to cut out the interpolations of Drybob and Oldpox, focussing on the main action instead.
- 262.1 Exit with Fiddles. The 1671 edition provides an exit for Brisk but does not mention the fiddles.
- 263 doe heare. Omitted in the 1671 edition.
- 267 in Candia. Omitted in the 1671 edition.
- 289 from mee. Omitted in the 1671 edition, presumably on stylistic grounds.
- 291 bee but here now. Altered in the 1671 edition to "be but in the Garden."
- 293 This speech is abbreviated in the 1671 edition to "Here I am."

- 295 as high as Paules was. See note on III, 538 supra. In the 1671 edition "Paules" was replaced by "Grantham Steeple.". Summers (I, 310) quotes an old local proverb: " 'Tis height makes Grantham steeple stand awry."
- 295.1 In the MS this stage direction is placed at the end of Oldpox's next speech (i.e. after "Leggs"). I have placed it in a more logical position. The 1671 edition omits the stage direction altogether and compresses ll. 296-300 into a single speech of Crazy's: "Death I have broke both my Shins: I am murder'd: Oh I see these leaps are not for men that have flux'd thrice."
- 300 Shins have been laid open. See note to I, 4.
- 300.1-303.1 The 1671 edition places Drybob's appearance after line 303, omitting the direction for him to leap but adding after his line, "Now for my Leape of honnour" the stage direction "Noise crying Thieves". This series of alterations to the stage business is presumably an attempt to clarify the situation and to provide a reason for Lady Loveyouth's cry of "Thieves ", though after the incident with the ladders the provision of a reason seems unnecessary. The alterations themselves are also unnecessary, since the MS version provides very workable stage business which conveys effectively the feeling of confusion that Shadwell seems to have wanted here.
- 304.1 She runs away. Omitted in the 1671 edition.
- 305 For no apparent reason, this line is omitted in the 1671 edition and three other short speeches, containing only trivial exclamations, inserted in its place.
- 306 astonished ... Gorgon. Medusa, the chief of the three Gorgons in Greek mythology, had a face so hideous that whoever looked at it was instantly turned to stone. Medusa was eventually beheaded by Perseus, who avoided petrification by looking not at her face but at its reflection in his shield. It is presumably the stupified expression on Medusa's face after her death to which Drybob is referring.
- 308 What Devillish mistake is this. The 1671 edition gives this line to Drybob.
- 309.1 This stage direction is placed illogically after l.311 in the 1671 edition.
- 311 running. The scribe omitted the "n" before the "g".
- 315.1 They gropeing up and downe light on one anothers hands. This becomes "Groping lites upon his hand" in the 1671 edition.

- 316-21 This incident is omitted in the 1671 edition, perhaps because of the potentially obscene business. An incident where a man is mistaken for a woman occurs in Dryden's The Wild Gallant, II, ii, 1-40, when Failer and Loveby meet in the dark through a misunderstanding and bump into one another.
- 319 The scribe originally wrote after "embraces", "soe to signify a repulse", clearly a stage direction; this is firmly crossed through.
- 323 I laid hold on. Altered in the 1671 edition to "that touch'd me".
- 324 the Wiltshære Devill. The alleged "poltergeist" known as the Drummer of Tidworth, a small village in Wiltshire. Pepys mentions the Drummer in the course of reporting a conversation about the appearing of spirits. Lord Sandwich, "very scepticall says the greatest warrants that ever he had to believe any, is the present appearing of ~~the~~ Devil in Wiltshire, much of late talked of, who beats a drum up and down; there is books of it, and they say very true. But my Lord observes that though he doth answer to any tune that you will play to him upon another drum, yet one tune he tried to play and could not; which makes him suspect the whole, and I think it is a good argument." Lord Sandwich's scepticism was well founded, for after enquiries from agents sent both by the King and the Queen, John Mompesson, in whose house the phenomena had been occurring for the past two years, admitted that it was all a trick. For further details see Summers, I, p.310 (Summers is very enthusiastic about the whole case, as one might expect) and Latham and Matthews, The Diary of Samuel Pepys, Vol. IV, p.186 n.1.
- 328 safety then here. The scribe wrote "safety yet then here" and Shadwell deleted "yet".
- 331 Ile In and Hide. The 1671 edition reads "I'll e'en hide". In the MS at this point the scribe had written "Ile een hide" but Shadwell firmly altered "ee" to "I" and added an omission mark and an ampersand after "I". This was clearly a piece of authorial editing that failed to reach the printers.
- 332.2 A noise within. This is omitted in the 1671 edition presumably because the next line makes it redundant.
- 336.2 In the 1671 edition, there is added "Mr Sneake and Sir Richard."
- 337-42 This passage is expanded in the 1671 edition by adding an amusing discussion between Sneake and the servants about how to deal with

- any devils they might meet. Sneake frightens the servants with his exorcism and a servant advocates knocking the devil down with the "great Bible in the Hall".
- 354 THEODOSIA. The scribe gave this speech to Lady Loveyouth, but Shadwell, without deleting "La Love", has written above it, "Theodosia".
- 360 some Interlude. Short farces used as entr'acte entertainment in the theatre or used as part of the fair-ground entertainment of the time. For further details, see van Lennep, The London Stage, Part I, pp. xlv-xlvi, cix-cx, and cxxxix.
- 373 Makeing a bustle ... into question. This sentence, added to the MS in Shadwell's hand, is altered in the 1671 edition to the much more laboured, "if you should make more noise in this business, it might call my honour in question."
- 384.2 The 1671 edition omits "from the Garden" and adds "Sir Richard, and Sneak.-"
- 385-86 I am sure noe body. Omitted in the 1671 edition.
- 387-88 Rephrased slightly in the 1671 edition.
- 390.1-197.1 This is altered in the 1671 edition to:
- They fight, and Raym. beats 'em off.
- SNEAK Nay, now you are in Combat, I'll leave you . (EXIT
- 2 SERV. This a Thief, I am sure he fights like a Devil.
- SIR RICH. 'Tis Mr. Raymund, did you not know him.
- 1 SERV. A pox on him, was't he? but let's to my Lady, and give her an account. - (EXEUNT.

This alteration has the merit of enabling Sir Richard to see Raymund in action, but it also omits Lady Loveyouth's poignant line, "ha's robd me of my honnour and my quiet." This was perhaps considered to be too sympathetic a line for such a character; certainly it shows Raymund up in a poor light.

- 401 greate. This word was omitted in the 1671 edition, presumably because of feelings engendered by the fall of Candia (see note to II, 23 supra).

Seraglio. The palace of the Sultans of Turkey at Constantinople, which contained the Harem, or "sacred spot". Since the Sultan's wives and concubines lived in the Harem, no strangers were permitted to visit it, and the ladies were attended by eunuchs.

- 402-04 This speech of Oldpox's is omitted in the 1671 edition, probably as a convenient shortening.
- 412 (aside) This stage direction, added by Shadwell, was omitted in the 1671 edition.
- 415-22 These lines are omitted in the 1671 edition, either because of the references to the devil or (more probably) as a convenient way of shortening the play. However, the omission involves the loss not only of an effective piece of stage-business (Oldpox's double-take when he discovers the identity of the other person in the cellar) but also the important example of Drybob's fickleness which prepares us for his betrayal of Button in Act V.
- 415 Holy water. This is water blessed by a priest or bishop for sacramental purposes, and therefore hated by the devil.
- 422.1 A greate noise above of people cryeing fire. This is altered in the 1671 edition to: "Within. Fire, fire, fire."
- 424-25 These lines are omitted in the 1671 edition. The amusing reference to the devil's bituminous vehicle is given to Sneak in the passage added after line 451.
- 424 bituminous vehicle as the vertuoso's say. The scribe wrote "determinous" and Shadwell deleted the first five letters and wrote "bitu" above. This reference to the virtuosi's love of scientific jargon is in keeping with Shadwell's satirical attitude to the excesses of the Royal Society as developed in The Virtuoso. It is perhaps significant that John Dryden was a member of the Royal Society. Bitumen is the generic name of certain mineral inflammable substances, particularly a kind of mineral pitch or asphalt. The "burning lake" of Hell was thought to consist of bitumen.
- 426 The edition of 1671 adds a stage direction here: "Craz. groping."
- 426.1-29 These lines, containing another reference to the devil and another example of knockabout farce, are omitted in the 1671 edition.
- 430 O heaven. This is omitted in the 1671 edition.
- 435 The edition of 1671 adds a stage direction, "Enter Servants above."
- 436 is. This is altered to "was" in the 1671 edition.
- 444 The 1671 edition adds a stage direction, "(Exeunt"
- 445 instantly. The scribe first wrote "quickley", then deleted it and wrote "instantly" afterwards.
- 449.2 Enter LADY LOVEYOUTH, FRAYLETY and Servants. This becomes in the 1671 edition:

Enter Lady Loveyouth, Bridget, Sir Richard, Sneak, and Servants.

451 The following lines are added in the 1671 edition:

Sneak. I will dilucidate it to you, you saw a
Spirit in the Garden, Madam?
La. Lov. I did, I think, to my great astonishment;
I have not yet recover'd the fright.
Sneak. Look you, Madam. These Philosophers aver, that
all Spirits are transported through the Air
in their several and respective vehicles; now
this was infernal, and had a Bituminous Vehicle,
which by a violent Motion against the Coach-
House, as it were by Collision, did generate
this Flame, which had like to have caus'd this
Conflagration.
Sir Rich. A pox o' this Fustian Rascal.
Bridg. Come Madam.

457 The 1671 edition rather clumsily places this line before 456.2

465.1 The 1671 edition places this stage direction before line 465.

468 The 1671 edition adds a speech of Sir Richard's: "Gone! What can
this mean?"

469 Another speech is added for Sir Richard here in the 1671 edition:
"She undone! Oh invincible impudence!"

472 In the 1671 edition, Sir Richard says: "I see Raymund is a man
of honour. This pleases me."

479 the Nine Worthies. The Nine Worthies were nine heroes, three
from the Bible, three from the Classics, and three from romance;
they were Joshua, David, and Judas Maccabeus; Hector, Alexander,
and Julius Caesar; and Arthur, Charlemagne, and Godfrey of
Bouillon. Dryden refers to them in "The Flower and the Leaf":

Nine Worthies were they call'd of diff'rent Rites,
Three jews, three Pagans, and three Christian Knights.
(ll. 535-6)

Compare Ben Jonson's Every Man Out of His Humour, IV, vi, 50-51,
where Sogliardo says of Clog;

I, there were some present there, that were the
nine Worthies to him.

480-83 These lines are omitted in the 1671 edition in order to be
consistent with the alterations made in Act V.

486-90 These lines are also omitted in the 1671 edition to be consistent
with the alterations made in Act V.

487 A Silenced Parson. The Act of Uniformity of 1662 sought to enforce
the use by every beneficed clergyman of the services in the Book
of Common Prayer under pain of deprivation. Many clergymen refused
to conform, and even the Conventicle Act of 1664 (see note to II,
274, supra) and the Five Mile Act of 1665, both of which were aimed

against Nonconformist ministers, failed to silence them completely. The so-called Silenced Parsons were, therefore, not very appropriately named, as Frayley points out, and it is not surprising to find Caroline in The Sullen Lovers say, "I had rather hear a silenc'd Parson preach Seditiion." (Summers, I, p.29).

490.2 This is omitted in the 1671 edition.

ACT V

- 0.2 The 1671 edition adds "and Sir Richard."
- 2 and 6 FRAYLETY In the 1671 edition, these speeches are given to Sir Richard.
- 8 Jiguembob. The scribe omitted the letter "u"; Shadwell wrote it in above the line with an omission mark beneath. The word was very rarely used of a person, referring usually to something unspecified, a "what-do-you-call-it".
- 10 Entaile. This is altered to "settle" in the 1671 edition. The term means to settle an estate on a number of persons in succession, so that it cannot be bequeathed at pleasure by any one possessor.
- 11 Lawful Issue of my Body. An emphasis on the word "Lawful" would no doubt hit home at Lady Castlemaine, who made no secret of her bastards by King Charles II.
- 14 In the 1671 edition, Fraylety's speech is again given to Sir Richard with the following addition: "Oh unparallel'd impudence! I'll try her further: Madam, ..." This rather illogical introduction of a new role of intriguer for Sir Richard is not developed.
- 19 The 1671 edition adds a speech of Sir Richard's: "'Sdeath! what do I hear?"
- 26 The 1671 edition adds another speech of Sir Richard's: "'Slife! now 'tis time to appear! I shall be finely us'd else by this Villainous Woman. I'll into the Town and prepare for't."
- 29.2 Oldpox's falling is symptomatic of the locomotor ataxia that his pox has brought him to; see note to I, 16. In the 1671 edition, this stage direction is placed illogically after line 30.
- 32 exfoliated. To exfoliate means to cast off or shed the surface of a bone in the form of "leaves" or scales. See note to I, 4.
- 33 a node upon the Periostum. A swelling in the covering of specialised connective tissue that invests the surfaces of bones.
- 33-36 Oh my bones whats this. These lines are omitted in the 1671 edition, another example of the cutting of stage business and of the toning down of Oldpox's impact on Act V.
- 41 Diet drink ... Raisons. Sufferers from venereal disease were prescribed a highly medicated beverage which supplemented a very precise kind of diet. R. Bunworth (New Discovery of the French Disease, pp. 24-25) writes: "The dyet of your patient must be

always drying as to the quality, and very slender as to the quantity. The use of bisket is no way to be discommended and when his strength begins to come you may permit him to eate some bread and raisins; His drink must be very small, and indeed if he could keep himself to the decoctions which belong to the cure of the distemper, it would be much better". Gideon Harvey (The French Pox Little Venus Unmask'd, p.89) recommends the "Grand Diet", by which patients are "to Dine upon Meat rotten Roasted, and Sup upon Biscuits and Raisins". Charles Peter (Observations on the Venereal Disease, p. 36) adds a warning: "those which undergo a course of Diet-Drink, ought to keep in their Chambers, and to keep their Bodies very warm".

42-44 These lines are omitted in the 1671 edition.

50-52 Pah, this bolus ... money. These references to Oldpox's illness are omitted in the 1671 edition.

51 turpentine. See note to I, 240. Pepys (Easter Sunday, 26 March 1665) describes how his morning pill of turpentine keeps his bowels loose. That Shadwell also used such pills is evident from "A Letter from Mr. Shadwell to Mr. Wicherley", in which he says that the ale-drinking parson can "belch out uses in a Pulpit ... when e'er he will, /Easily as I can Shite with Pill" (Summers, V, p.228). Purging was an important part of the treatment for the pox, and this is demonstrated in Shadwell's The Virtuoso, I, i, 53-55, where Bruce refers to the behaviour of young sparks: "Then says another with great gallantry pulling out his box of pills, 'Damn me, Tom, I am not in a condition. Here's my turpentine for my third clap.' "

57-59 To Raymund ... upon me. But, This, including another reference to the devil, is omitted in the 1671 edition.

70-71 but Ile assure ... affection for her. Another example of Oldpox's "humour" which is omitted in the 1671 edition.

76-78 There is no such salve to you. The edition of 1671 omits these lines, thus cutting what can be considered thematically to be one of the key lines of the play, bringing together as it does the imagery of commerce and the imagery of disease. Oldpox's very commercial attitude to marriage is one which is widely satirised in Restoration comedies; in fact, it provides one of the main justifications for the apparently irreverent treatment of marriage that is frequently found in plays of the period. As P. F. Vernon points out ("Marriage of Convenience and the Mode of Restoration Comedy", EC, xii, 1962, pp. 370-87), critics of Restoration Comedy

such as Wain, Knights and Leech, in charging the dramatists with ethical inconsistency, seem to have misunderstood the nature of marriage at that time. The dramatists were concerned to attack marriage as a commercial transaction but it is clear from, for example, the end of Wycherley's Love in a Wood that marriage as a freely chosen bond of love was still highly thought of:

the Bondage of Matrimony, no -
The end of Marriage, now is liberty,
And two are bound - to set each other free.

It is the question of free choice which is the crucial factor ("That Marriage can hardly know Repentance, in which both parties had their choice," writes Ravenscroft in The Careless Lovers, V, i) and it is freedom of choice and freedom from commercial factors which lead us to hope that the marriage of Raymund and Theodosia will be successful.

85 Another reference to Oldpox's bolus is omitted in the 1671 edition.

90-91 the most pretty harmonious Streine of witt with her that ever attempted a Judicious ear. Compare Fastidious Briske's comment on Saviolina: "Shee has the most harmonious, and musically straine of wit, that euer tempted a true eare." (Every Man Out of His Humour, II, iii, 271-78).

93-94 Yet she has soe many predominant perfections which I did adore. Compare Fastidious Briske's compliment to Saviolina (punctuated by puffs on his pipe): "I doe more adore, and admire your (hum, hum) predominant perfections, then (hum, hum) euer I shall haue power, and facultie to expresse (hum.)." (Every Man Out of His Humour, III, ix, 85-87).

97-99 She had the prettiest figueres and the choicest Phrases in her ordinary conferences. There are not better in Pharamond or Cleopatra. Compare Fastidious Briske's comment on Saviolina: "Shee does obserue as pure a phrase, and vse as choise figures in her ordinary conferences, as any be i' the Arcadia." (Every Man Out of His Humour, III, iii, 224-26). Pharamond and Cleopatra were well-known romances. Pharamond was a 12 volume heroic romance by Gautier de Costes, Seigneur de la Calprenède (1610-1663) and (the last five volumes) Pierre d'Hortiques, Sieur de Vaumorière (1610-1693). It concerns the love of King Pharamond for the beautiful princess Rosemonde. Cleopatra was another of La Calprenède's romances, which was translated by Robert Loveday in 1669.

- 101-02 Nor did she lesse ... Invention. This is omitted in the 1671 edition.
- 103 Rosacrucian or Starrgaser. See note to I, 143 supra for evidence that astrology was, though very popular and taken seriously even by such great men as Clarendon (see D. Parker, Familiar to All: William Lilly and Astrology in the Seventeenth Century, 1975, p.205), thought of in some circles as a joke. The Rosicrucians were a secret society of mystics and alchemists. Samuel Butler's Hudibras, Pt. II, Canto III, ll. 201ff. contains a satirical portrait of one Sidrophel, a Rosicrucian, who, incidentally, unlike Drybob's Rosicrucian, could detect lost maidenheads ("by sneezing,/Or breaking wind of dames, or pissing." ll. 285-8).
- 107 I expect him att every pulse of my watch. Compare Every Man Out of His Humour, IV, iv, 5-6, where Puntarvolo, waiting for Fastidious Briske, says, "I doe expect him at euery pulse of my watch."
- 109 Mistresses. The scribe omitted the letter "r"; Shadwell put it in above the line with an omission mark below.
- 112 an ubiquitary for their Love Compare Every Man Out of His Humour, II, iii, 187, where Fastidious Briske says, "I doe wish my selfe sometime an vbiquitarie for their love."
- 112.1- 19 These lines are omitted in the 1671 version; while this can scarcely be described as a serious cut, it does remove the reference to the Rosicrucian as "a quack", which echoes Pullin's quackery in Act I and thus helps to unify the play.
- 122 stolne. The scribe omitted the letter "n"; Shadwell added it above the line with an omission mark below.
- 124 Comited Burglary upon her Body. Compare James Shirley, The Witty Fair One, II; ii, where Brains says: "If I were so lusty as some of my own tribe, it were no great labour to commit a burglary upon a maidenhead."
- 130 Innate. The scribe wrote "cimateing"; Shadwell wrote "In" over the first two and a half letters (making them very difficult to decipher) and crossed out the "in" without touching the "g"; I have assumed that the intention was to delete that letter also.
- 137 or is Enricht with more plentiful discourse. Compare Fastidious Briske's remark about Saviolina: "Did you euer heare any woman speake like her? or enrich with a more plentiful discourse?" (Every Man Out of His Humour, II, iii, 206-07).
- 138 Ad'autre. An affected phrase meaning, "Others might believe you." Compare Dryden's Marriage a la Mode, II, i, 178-80, where Melantha

- describes her meeting with the prince, Leonidas: "I regarded him, I know not how to express it in our dull Sicilian language, d'un air enjoué; and said nothing but à d'autres, à d'autres, and that it was all grimace, and would not pass upon me."
- 140 *Shadwell has written "the" over the scribe's "My".*
 142ff. Compare Drybob and Brisk's debate with Every Man Out of His Humour, II, vi, 70-77, where Fastidious Briske and Deliro discuss Macilente's qualities; Deliro claims that he is "a scholler" and "well travail'd", to which Briske replies, "He should get him clothes."
- 143-47 I have been used ... while I live. These lines are omitted in the 1671 edition. The King himself clearly believed that "makeing vizitts" was good for a young man if we are to judge from what Pepys reports on 7 September 1662; Pepys saw the Queen and the Queen Mother in the latter's presence chamber and he also saw "Madam Castlemayne and, which pleased me most, Mr. Crofts the King's bastard, a most pretty sparke of about 15 years old; who I perceive doth hang much upon my Lady Castlemayne and is alway with her They stayed till it was dark and then went away, the King and his Queene and my Lady Castlemayne and young Crofts in one coach."
- 149 flourish in the Spring of all the Fashions. Compare Carlo Buffone's instructions to Sogliardo in Every Man Out of His Humour, I, ii, 43-45; "Be sure, you mixe your selfe stil, with such as flourish in the spring of the fashion, and are least popular."
- 151 the Publishing of my last new Suite. Fitz-dottrell, in Ben Jonson's The Devil is an Ass, I, vi, 34, pronounces his intention to "Publish a handsome man, and a rich suite". In Cynthia's Revels, too, Mercury says of Hedon: "Hee neuer makes generall inuitement, but against the publishing of a new sute." (II, i, 53-54).
- 154-59 why have you know 'em by it. These lines are omitted in the 1671 edition.
- 157 Amber. Now known as ambergris (French ambre gris, grey amber), it is a waxy, aromatic substance found floating on tropical seas and in the intestines of the sperm whale. When fresh, it is soft and black, having an unpleasant odour, but when exposed to sun, air and sea-water, it hardens, fades and has a pleasant smell. It was (and is) used in perfumery.
- 158 Jessamine. See note to I, 55 supra.
- 161 I am the son of A Carted baude if you bee not A verry ... This is altered in the 1671 edition to: "I am the Son of a Lancashire Witch, if thou art not an errant ..." This alteration means that

another echo of Act I is lost. See note to I, 155.

- 162-63 maintaine Whores fooles Mercers Barbers and Fiddlers. Compare this with Cynthia's Revels, V, iv, 47, where Crites describes ladies as "curious maintayners of fooles, mercers, and minstrels." Mercers were dealers in silks, velvets and costly materials.
- 165.1 This stage direction is omitted in the 1671 edition.
- 166 Woodcocks are, of course, game birds, but the word was also used to refer to a simpleton, from the supposition that woodcocks are without brains.
- 167 doe you talke. The scribe omitted "you", which was added by Shadwell above the line with an omission mark below.
- 172 upon a Bench in the Playhouse. Compare Jonson's The Devil is an Ass, I, vi, 31-38 where Fitzdottrell says:

Today, I goe to the Black-fryers Play-house,
 Sit i' the view, salute all my acquaintance,
 Rise vp between the Acts, let fall my cloake,
 Publish a handsome man, and a rich suite
 (As that's a speciall end, why we goe thither,
 All that pretend, to stand for't o' the Stage)
 The Ladies aske who's that? (For, they doe come
 To see vs, Loue, as wee doe to see them).

That times had changed very little in this respect is shown also by this description in the Prologue to Dryden's Conquest of Granada, Part II:

But, as when Vizard Masque appears in Pit,
 Straight, every man who thinks himself a Wit,
 Perks up; and, managing his Comb, with grace,
 With his white Wigg sets off his Nut-brown Face:
 That done, bears up to th' prize, and views each Limb,
 To know her by her Rigging and her Trimm:
 Then, the whole noise of Fopps to wagers go,
Pox on her, 't must be she; and Damm'ee no.
 (ll. 13-20)

- 174 bon mine. Compare Dryden's Secret Love, V, i, 6, where Florimell, disguised as a man, says, "If cloathes and a bon meen will take 'em, I shall do't."
- 176 I sitt in Judgment ... Compare Every Man Out of His Humour, Induction, 158 ff, where Asper says:

And MITIS, note me, if in all this front,
 You can espy a gallant of this marke,
 Who (to be thought one of the iudicious)
 Sits with his armes thus wreath'd, his hat pull'd here,
 Cryes meaw, and nods, then shakes his empty head,
 Will shew more several motions in his face,
 Then the new London, Rome, or Niniveh,
 And (now and then) breakes a drie bisquet iest,
 Which that it may more easily be chew'd,
 He steeps in his owne laughter.

Later in the same play, Carlo Buffone instructs Sogliardo on how to be a gentleman: "When you come to Playes, be humorous, looke with a good startch't face, and ruffle your brow like a new boot; laugh at nothing but your owne iests, or else as the Noblemen laugh." (I, ii, 57 ff.).

- 177 a withred permaine. A pearmain is a variety of apple, generally streaked.
- 180 Simile. Both the edition of 1671 and that of 1691 have the unexpected (and obviously mistaken) reading of "smile" ("Smile" in 1691) for "Simile".
- 189.1-230 These lines are omitted in the 1671 edition, probably as a convenient way of shortening the play. With typical economy, Shadwell used the idea in an adapted form in his joint effort with the Duke of Newcastle, The Triumphant Widow, where Lady Haughty judges a singing and dancing contest between Noddy and Spoilwit. The idea of a battle of wits was by no means original, of course. Such a battle occurs in Ben Jonson's The Staple of Newes, IV, i, (see note to V, 226 below), and the contest of courtly manners in Cynthia's Revels, V, iv, is a much more fully developed example; it is interesting to note how many phrases and ideas Shadwell used from this scene (see notes to III, 35, 209, 279, 368 and V, 162 supra).
- 189.1 Exit The scribe wrote, "Enter"; Shadwell wrote "xit" over the last four letters.
- 190-91 my very braine's a Quiver of Jests. Compare Fastidious Briske's comment on Saviolina: "Her braine's a verie quiuer of iests" (Every Man Out of His Humour, III, ix, 38).
- 219 run my heates. See note to II, 48 supra.
- 220 Snowball witts. The scribe wrote what looks like "Browball"; Shadwell alters the first two letters to "Sn".
- 226-29 Give me Service underline. Compare with the jeering match in Ben Jonson's The Staple of Newes, IV, i, where the language of real or court tennis is also used.
- | | |
|------------------|--|
| Shunfield | Quit, quit. |
| Peny-Boy Junior. | Call you this ieering? I can play at this,
'Tis like a <u>Ball</u> at <u>Tennis</u> . |
| Fitton | Very like. |
| | But we were not well in. |
| Almanack | 'Tis indeed, Sir,
When we doe speake at volley, all the ill
We can one of another |

All the terms used by Drybob and Brisk are taken from real or court tennis which Charles II had very enthusiastically resurrected from the neglect into which it had fallen under the Commonwealth. To hazard means to take a chance, but in real tennis it refers to one end of the tennis court, the end opposite the server's. A chase, as well as having the obvious connotation here of routing an enemy, is a stroke in abeyance. It refers to the second impact on the floor of a ball which the opponent has failed or declined to return; its value is determined by the nearness of the spot of impact to the end wall. If the opponent, on sides being changed, can make his ball rebound nearer the wall, he wins and scores it; if not, it is scored by the first player. Until it is so decided, the chase is a stroke in abeyance. The term, underline, means that the ball passed under the fringed cord known as the line (the equivalent of the net in lawn tennis) and that consequently the point was lost.

227 *Fifteen.* The scribe wrote "Fifty" and Shadwell wrote "een" over the "y".

228 A Chase. Shadwell's use of this term brings to mind Dryden's comment in his Essay of Dramatick Poesie (Works of John Dryden, Vol. XVII, ed. S. H. Monk and A. E. Wallace Maurer, Berkeley, 1971, p. 48, lines 29-31): "As for comedy, repartee is one of its chiefest graces; the greatest pleasure of the audience is a chase of wit kept up to both sides, and swiftly managed".

230.1 The 1671 edition alters this stage direction to: "Enter Raymund in disguise and Bridget", and places it immediately before line 237.

231-36 These lines are omitted in the 1671 edition.

239-40 These lines are omitted in the 1671 edition.

248 Garniture. An ornament or trimming added to dress.

249 Chatolins. See note to III, 91 supra.

249 fricase Sup or Ragust. A fricasee is meat sliced then fried or stewed and served with sauce. A ragust or ragout is a highly seasoned stew.

251-52 The edition of 1671 omits these lines.

260 occasions. The 1671 edition has "actions", a misreading possibly due to the mis-spelling.

273 (aside) This is omitted in the 1671 edition.

275.1 FRAYLETY takes LADY LOVEYOUTH aside. This stage direction is omitted in the 1671 edition. This kind of direction shows Shadwell's concern for the actual staging of his play; on this occasion he solves a potentially awkward situation by means of a simple device.

278 deliver. The 1671 edition has "declare".

279.1 This stage direction is omitted in the 1671 edition.

281.1 This stage direction is omitted in the 1671 edition.

294-346 These lines are replaced in the 1671 edition by the following: .

Enter Sneake.

Sneak. Now, dear Madam Bridget, Let our Flames incorporate, and by the Mysterious Union of a Conjugal Knot, beyond the Gordian, too strong for the Macedonian Steel to rescind.

Bridg. Shall I never learn to understand you, pray help me to a Clavis.

Sneak. The meaning of it is I would make you my Spouse.

Bridg. What? would you lose your Fellowship?

Sneak. I would tothat, as they say - Nuncium remittere;
for I am presented to a Benefice worth six on't.

Bridg. You have reason, I shall deny you nothing that's reasonable, upon condition you will do one thing for me.

Sneak. 'Tis very well, I shall not deny it.

Post varios Casus post tot discrimina rerum:
Tendimus in Latium -

Bridg. You must first marry Mr. Brisk and Mr. Drybob as I shall direct you, but the Ladies will not be known, therefore you must marry 'em in Vizer Masks.

Sneak. I will, since you command, make no haesitation or dilatory scruple.

Bridg. Pray be gone, I see one coming I must speak with; well, this Plot if it takes, will produce no unpleasant effects.

(Ex. Sneake

Oh Madam!

(Enter Theodosia

I am heartily glad your Plot succeeded so well.

Theo. Dear Bridget I owe a great deal of it to thee.

Bridg. I am happy that I could serve you; but now I have a design of my own, in which I beg your Ladyships assistance.

Theo. You may be assur'd of that, what is it?

Bridg. I have perswaded each of the Coxcombs Briske and Drybob, that you fled to reserve your self for him; and each has so good an opinion of himself, that I found it no hard matter.

Theo. What can this produce to your advantage?

Bridg. Madam, I'll tell you.

Enter Striker and Friske.

Frisk. Good lack, Madam Striker, who thought to have seen you here?

Strik. Why, Madam Friske? I hope I may be as welcome here as you can.

Frisk. I do not know that neither.

For a discussion of the relative merits of Shadwell's original ending to the play and the ending that he was eventually forced to publish, see Introduction p. 137 supra.

305 punk. Prostitute.

316 Alas does A Cittizens wife think her selfe equall to one of us. Compare the situation in Dryden's The Wild Gallant, III, ii, 45-46, 55-56, where Frances the citizen's wife, mistaking Isabelle for a whore, says: "You are a company of proud Hallotries; I'll teach you to take place of Tradesmens Wives Our Husbands trust you, and you must go before their Wives."

323 A Platonick Lover. Spiritual love between persons of opposite sexes; the friendship of man and woman, without anything sexual about it. Fraylety is, of course, being sarcastic.

324 I never pare my nayles on A Monday morning. Brewer's Dictionary of Phrase and Fable (rev. ed. 1963 p.631) quotes the traditional rhyme:

Cut them on Monday, you cut them for health;
Cut them on Tuesday, you cut them for wealth;
Cut them on Wednesday, you cut them for news;
Cut them on Thursday, a new pair of shoes;
Cut them on Friday, you cut them for sorrow;
Cut them on Saturday, you see your true love to-morrow;
Cut them on Sunday, your safety seek,
The devil will have you the rest of the week.

348- 63 Although the edition of 1671 begins by giving Trim's lines to Striker and Button's to Friske, there is a considerable lack of consistency. Line 352, for example, is given to Striker, 354 to Friske, 359 to Striker, and 360 to Friske.

352 waite on you. This is altered in the 1671 edition to "kiss your Ladyships hands".

360 TRIM. Good Madam Button I don't think my breedeing inferior to yours. This becomes in the 1671 edition: "Frisk. Marry come up Mrs. Habberdasher! Do you think my Breeding inferiour to yours?"

361 not farr of. This is altered in the 1671 edition to "hard by."

363- 91.1 These lines are altered in the 1671 edition as follows:-

Strik. Good Mrs. Gigg-em-bob! your breeding, ha, ha,
I am sure my husband marry'd me from Hackney
School, where there was a number of substantial
Citizens Daughters; your Breeding -

Frisk. Good Mrs. Gill-flirts we live in a fine age,
if a little Paltry Citizen Wife shall compare her self
with a Person of my Quality, i faith.

Strik. Thy Quality Mrs. Kick-up -

Theo. Nay, pray Ladies! Pray keep the peace.

Come, have but a little patience, and I will give Audience to both; but no more contention, I am in haste Mrs. Striker.

Strik. Madam, I have done; and my business is this; I protest I am almost asham'd to tell you; but it must out: Mr. Crazy has long since engag'd his heart to me and I mine to him, and therefore I think, Madam, your Ladyship ought not to encourage the falshood of any Ladies Servant, to listen to any proffers of affection from him.

Theo. Why, you are marry'd! Your Servant.

Strik. Ay, ay, by that time your Ladyship has been marry'd a year to two, you'll soon find the necessity of a Gallant as well as I; besides my husband's in a Consumption, heaven be prais'd, he cannot live long.

Theo. Madam, upon my word I will not rob you of your Jewel, I freely resign him to you.

Frisk. What! will you never have done? Madam, Does your Ladyship know that Mr. Briske is my servant.

Theo. Yes, yes, and know (and know what you would have) and I have found out a way to get you marry'd to this Servant too, or to another as good.

Frisk. I humbly thank you Ladyship; indeed I had rather have another, for besides variety in the Case, I shall be then at once provided with a Husband and a Gallant.

Theo. Pray take this Key, and go up two pair of Stairs to a Chamber on your left hand and stay there till further order. I warrant you, I'll please you; but at present you must leave me: Be gone.

Strik. Madam, I humbly take my leave of your Ladyship, your Servant. -

Frisk. Your Servant Madam, I am gone. - (To. Theo.)

Theo. Your Ladyships humble Servant, I'll to my Chamber Bridget, and I'll warrant thee to effect thy design.

Strik. Why sure you han't the confidence to take place of me, have you Mrs. Whirliwigg.

Frisk. Prethee Pusse be quiet, I know what I do.

Strik. Avoid you Strumpet, I am the Mother of Children.

Frisk. Then stay there thou grave Matron. - (Ex.)

Strik. She has got it, well I was never so affronted in my life, I could tear her heart out: I'll be reveng'd if I live - (Ex. Striker)

Theo. Stay, here! I'll send for the brace of Oafs.

Bridg. I will, Madam -

In this substituted passage we see the way in which Shadwell has been forced to alter not simply the plot of his play, but also the

direction of his satire. Whereas in the manuscript version Button and Trim, though comic and ridiculous characters themselves, are mainly the vehicle for satirising the men who exploit them, the "keepers", in the published play, they become the victims of the whole of the satire themselves.

379 you see how Mistresses are admired. Such a comment was inopportune, to say the least; in August 1670, King Charles II himself had demonstrated his feelings for Lady Castlemaine when he created her Baroness Nonsuch, Countess of Southampton and Duchess of Cleveland. Evelyn (4 February 1668) notes, "The excessive galantry of the Ladies was infinite, Those especialy on that ... Castlemaine esteemed at 40000 pounds & more: & far out shining the Queene." Another factor that made the discussion of the relative merits of wives and mistresses one of particular sensitivity was the public anxiety about Queen Catherine's inability to produce an heir (see Pepys, 14 June 1667, when he refers to the writing on Clarendon's gate of the words; "Three sights to be seen; Dunkirke, Tanger, and a barren Queen."). Compare Shadwell's satire with the comments of Wycherley in Love in a Wood, V, ii, where Mrs. Crossbite and Mrs. Joyner discuss the relative plights of wives and mistresses:

CROSSBITE. Nay, there are those of so much worth, and honour, and love, that they'l' take it from their Wives and Children to give it to their Misses....

JOYNER. That's true indeed, for I know a great Lady, that cannot follow her Husband abroad to his Haunts, because her Farrendine is so ragged and greasie, whilst his Mistress is as fine as fippence, in embroidered Satens.

381 Tom Thum. A version of this popular nursery tale was written and published by a pamphleteer, Richard Johnson, in 1621 under the title, The History of Tom Thumb; in his foreword he claimed that it was an ancient tale. In 1630, a metrical version of the tale appeared, and in the same year, Perrault produced a similar tale called Le Petit Poucet.

385 glasse Coach. The use of glass in coach windows was a recent innovation; according to M. Gilmour (The Great Lady: A Biography of Barbara Villiers, Mistress of Charles II, 1944, p.89), the carriage with plate glass windows presented to Charles II by Louis XIV was

"the first of its kind ever to be seen in the capital of Britain". Gilmour (pp. 89-90) describes the furious battle between the Queen, Lady Castlemaine and Frances Stuart over who was to have the honour to ride in it first; she also describes the eventual, but Pyrrhic, victory of Frances Stuart. Pepys (23 September 1667) recounts an interesting anecdote:

Another pretty thing was my Lady Ashly's speaking of the bad qualities of glass-coaches; among others, the flying open of the doors upon any great shake: but another was that my Lady Peterborough, being in her glass-coach with the glass up and seeing a lady pass by in a coach whom she would salute, the glass was so clear that she thought it had been open, and so run her head through the glass and cut all her forehead.

392 brought one. This becomes in the 1671 edition, "found out Mr. Sneake and brought him."

400-01 I am not yet fitt for wine, Pox on this bolus, Mrs. Fraylety thy servant. These lines are omitted in the 1671 edition. The manuscript has a space between "wine" and "this bolus" into which I have inserted "Pox on" to fill that space.

416 once have envied. The scribe omitted "have"; Shadwell wrote it in above the line with an omission mark below.

435-49 These lines are omitted in the 1671 version.

437 quartane Ague. A malarial fever recurring every three or four days.

446, 446.1 These lines are omitted in the 1671 edition.

449-578 The edition of 1671 alters these lines considerably; the lines which are left more or less the same as those in the manuscript are marked by the line numbers:

(476-77) Brisk. I am come, Madam, according to appointment, and understand your resolutions are to live and die with Jack Briske.

Theo. I will no longer conceal my affections! I am so ill us'd by my Aunt, that if you think fit, I will immediately consent to be your Wife; Mr. Sneake shall do it for us.

Brisk. How am I exalted! Dear Madam, let it be instantly.

Theo. But I must hide my face, or he'll discover me to my Aunt, and we may be prevented for this time.

Brisk. 'Slife, I have thought on't, you shall put on a Vizer Mask.

(484) Dryb. What! will you engross the Ladies ear?

Theo. Pray go and expect me suddenly.

Brisk. Farewel Drybob, ha, ha, ha! poor sneaking fellow.

(486) Theo. Mr. Drybob I will not blush to own my affection to you.

(Ex.)

Dryb. I hope, Madam, you need not.

Enter Sir Richard.

Theo. Yonder comes one I must speak with, pray go with Bridget; I have entrusted her with the rest: I will be with you suddenly.

Dryb. Come, my Dear Bridget, I flie as quick as thought. (Ex. Drybob and Bridget)

Sir Rich. Madam I beseech you where's my Lady?

Theo. Oh she's marry'd to Crazy since I saw you; she has made quick dispatch I assure you.

Sir Rich. 'SDeath and Hell marry'd! Is this truth, Madam?

Theo. Ay Sir, but what's the Cause that makes you so concern'd at it?

Sir Rich. Have I not reason? Do you know this face? (Pulls off his disguise)

Theo. Oh Heaven! my Uncle Sir Rich. Loveyouth.

Sir Rich. Cease your wonder Niece, you see the Story of my death was feign'd.

Theo. My dear Uncle! I am infinitely happy to see you once more in this place. This was a happy change.

(606-7) Sir Rich. Niece I rejoyce no less to see thee; thou art improv'd in beauty since I saw thee: but this abominable woman I for ever banish from my thoughts.

Theo. But pray Sir, what made you keep your disguise so long after your return?

Sir Rich. I'll tell you Niece, but hold I hear some coming hither; I'll with-draw and acquaint you with it.

Theo. Come Sir, and I'll bring you to one that will be glad to see you -

(Exeunt)

Enter Crazy, Lady Loveyouth, and two Servants.

Craz. Now, my dear Lady, I am happy beyond my wishes.

La. Lov. Sir, I beseech you be not the worse opinionated of me, for your easie Conquest; for I have long had an inclination for you.

Enter Sneak, Drybob and Friske, Briske and Bridget.
(Friske and Bridget masked.)

How now? whom have we here?

Brisk. Madam! your Servant, ha, ha, ha, you little think where Theodosia is?

(499-500) La. Lov. Name her not, vile Creature, to run away with Raymund.

Dryb. No, no she did not run away with him. With Raymund quoth she? no, no.

Brisk. What does this Fool mean? ha, ha, ha.

(511-12) La. Lov. Not marry'd to Raymund! how unlucky is this? that I should fool my self into marrying this fellow; I might yet have captivated Mr. Raymund.

Sneak. Gentlemen, are you both satisfi'd with your marriage?

Dryb. Ay, ay.

Brisk. Ay, ay. Come, my dear Theodosia, unmask your self, and keep 'em no longer in suspence.

Bridg. Sir, I obey you. - (She unmask.)

Brisk. 'SDeath and Hell! Whos's this? Bridget!

All. Bridget - ha, ha, ha.

Sneak. O tempora! O mores! Would you serve me thus? I shall not live to endure it, I shall suddenly expire, and *ἔως θανάτου γὰρ μὴ ἴτω πῦρ.*

Dryb. Now Briske, thou hast marry'd the Chamber-maid, I'll prefer thee; I told thee the Mistriss was for my turn: Prethee my dear unmask, ha! Who's this?

Frisk. Even as you see Sir - (Friske unmaskes.)

Dryb. Death, Fire brands, Devils Damnation, What's this!

Brisk. My old Mistriss! Prethee Drybob be patient, thou wilt have a Son and Heir of mine shortly; and prethee for my sake take care and see him well educated.

Craz. How now Gentlemen, are you bob'd?

Enter Raymund and Theodosia.

(556-58) Raym. Madam, we are come to beg your approbation of our Marriage; I humbly beg your pardon for the irregular means I us'd: Pray Madam turn not from us, but give us your consent; since 'tis now too late to prevent it.

La. Lov. Avoid my presence thou impudent fellow, I'll have thee kick'd.

Enter Mrs. Striker and whispers Mrs. Bridget

(563-64) Craz. Poor fellow, methinks you look as scurvily as if you were mounting the Pillory with Papers on your backs.

Strik. Marry'd say you? Ah false man! have you us'd me thus? Did I for this yield up my honour to you, and you promis'd me to marry me after the death of my Husband; who is in a deep Consumption! Ah villainous man! I will have thee kick'd and beaten.

(565) Raym. Drybob, Tell him his Wife has made over all her Estate.

(567-68) Dryb. Yet this condition of mine is as good as marrying a Widdow that has made over her Estate, as you have done.

(569) Craz. Is this true, Madam?

(570-71) La. Lov. I must confess I did it to defeat my ungracious Niece of her inheritance.

Dryb.)
Brisk.) Give you joy good Mr. Crazy.

(572-73) Raym. Madam, your Ladyship is mistaken, it is a Deed of Gift of all your Estate, after your decease, to Theodosia: I have it here.

(575) Theo. Madam, I thank your Ladyship: I shall study to deserve it.

(577) La. Lov. Am I thus cozen'd and abus'd?

(578) Craz. 'Tis I am cozen'd and abus'd.

Strik. Go thy ways thou vile man, thou art serv'd right for thy falshood to me.

452 Pugenello. Punchinello or Punch, the main figure of the Punch-and-Judy puppet show.

- 469 humble Setting dog. An early hunting dog, the setting spaniel (from which present day setters are derived), which was trained to find birds and then to set (i.e., to crouch or lie down) so that a net could be thrown over the birds and the dog.
- 492 Faith Mrs Theodosia. The MS reads, "Faith Mrs. Frayley", but Frayley is not on stage at this point, having left at 446.1 and not entering again until 551.1.
- 526 plaine work. Plain needlework or sewing, as opposed to embroidery.
- 530 wildfowle. A common euphemism for prostitutes.
- 531 vent. To vend, or sell, but perhaps with the obscene connotations of "venting" or opening up.
- 544 Whetstone Park. This was a notorious haunt of prostitutes, "a Lane betwixt Holborn and Lincolns-Inn-Fields, famed for a Nest of Wenches, now de-park'd." (B. E., A New Dictionary of the Terms ... of the Canting Crew, c. 1695).
- 580 before all this Company that. This is omitted in the 1671 edition.
- 582 Drybob's speech is altered in the 1671 edition to "Pox on him for a Rascal; visited is a very pretty word there i' faith."
- 584 The 1671 edition adds "O miserable unfortunate Woman that I am."
- 585-88 This is abbreviated in the 1671 edition to:
Sir Rich. What's the matter Madam?
- 590 The 1671 edition adds after "fellow", "that walking Hospital Crazy."
- 590-96 but have you anything Sir I thank you. This becomes in the 1671 edition:
Sir Rich. Now, Madam, d'e wish. your other Husband alive in Candia?
La. Love. No, not so neither.
- 598 An Excellent heareing - I see noething will reclaime her.
 This becomes in the 1671 edition, "So! I am beholding to her! (Aside)"
- 600-01 The 1671 edition rephrases this as follows: "If you have, you shall command my person and my purse."
- 601.1 The 1671 edition simplifies this stage direction: "Discovers himself"
- 603-09 The edition of 1671 has:
Omn. Sir Richard Loveyouth alive!
La. Lov. O Heaven! I am ruin'd for ever, there is now no dissembling! all my misfortunes are compleated now.
Craz. I am glad you are come to take your Wife agen.
- 609 The 1671 edition places Sir Richard's later speech (613-17) here, followed by the second part of Brisk's speech ("You are a happy man Crazy"), lines 623, 624-26, and with an additional comment for Crazy, "yet this is better than marrying a Chamber-maid, or Wench big with Child, Gentlemen."

610 noe Stranger. The editions of 1671 and 1691 have "a stranger",
though Knapton in 1720 has "no Stranger".

617-32 Sir This day with a Dance. These lines are rearranged and
altered in the 1671 edition as follows:

Brisk. You are a happy man Crazy.

Dryb. You have had ill luck with honest
Women, Crazy, you had e'n as good stick
to Whores.

Craz. I have had worse luck with them I am
sure, yet this is better than marrying a Chamber-
maid, or Wench big with Child, Gentlemen.

Sir Rich. Sir, I am a stranger to your repute, and
think my self much honoured in the relation I have
to you.

Raym. Sir, The honour is wholly on my side.

Sir Rich. Come Gentlemen, I am inform'd of all your
Stories, and 'tis wisdom in you to be content,
with what you can't redress.

Sir Rich. I shall ne'r have Children, I therefore
here declare my Niece my Heir.

Theo. Sir, I can return nothing but my thanks.

Sir Rich. This day, Sir, I dedicate to my fair
Niece and you.

Raym. You do me too much honour.

Sir Rich. Come Gentlemen and Ladies, Let's be
merry; we'll have Musick, we'll begin this days
jollity with a Dance.

Craz. Sweet Madam Striker, receive me into
your favour; for upon my honour, tho' I
marry'd her, I intended to reserve the whole
stock of my affection for thee.

Strik. Get thee gone, thou wicked fellow, I
will have none of thee; thou hast declar'd
thou hast the Disease: Get thee gone, I tell
thee I will have thee kick'd.

Sir Rich. Come Gentlemen, joyn in a Dance.

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APPENDIX A: THE PRELIMINARIES AND EPILOGUE OF
THE 1671 EDITION.

To the most Illustrious Princess

MARGARET

DUTCHESS

OF

NEWCASTLE.

5

May it please your Grace,

10

The favourable Reception my Impertinents found from your Excellent Lord, and my Noble Patron, and the great mercy your Grace has for all offenders of this kind, have made me presume humbly to lay this Comedy at your feet: for none can better than your Grace, protect this mangled, persecuted Play from the fury of its Enemies and Detractors, who by your admirable Endowments of Nature and Art, have made all Mankind your Friends and Admirers. You have not been content onely to surmount all your

15 own Sex in the excellent Qualities of a Lady and a Wife, but you must overcome all ours in wit and understanding. All our Sex have reason to envy you, and your own to be proud of you, which by you have obtained an absolute Victory over us. It were a vain thing in me to endeavour to commend those excellent

20 Pieces that have fallen from your Graces Pen, since all the World does. And this is not intended for a Panegyrick, but a Dedication, which I humbly desire your Grace to pardon.

25

The Play was intended a Satyr against Vice and Folly, and to whom is it more properly to be presented than to your Grace? who are, above all your Sex, so eminent in Wit and Vertue.

30

I have been more obliged by my Lord Duke than by any man, and to whom can I shew my gratitude better than to your Grace, that are so excellent a part of him? But Madam, this trifle of mine is a very unsuitable return to be made for his favours and the Noble Present of all your excellent Books. But I hope your Grace will forgive me, when you consider, that the Interest of all Poets is to fly for protection to Welbecke; which will never fail to be their Sanctuary, so long as there you are pleased so nobly to patronize Poesie, and so happily practise it.

35

That will still be the onely place where they will find encouragement that do well, and pardon that do ill; and of the latter of these

no man has more need than

Madam,

Your Graces

40

Most humble and obedient

Servant

THO. SHADWELL.

Printed in italics; Roman type is underlined. 10 can] ~, 1691.
 14 onely] only 1691. 16 wit] Wit 1691. understanding] Understanding
 1691. 25 Vertue] Virtue 1691. 28 But] ~, 1691. 35 onely] only
 1691. 37 man] Man 1691.

Preface.

THis Play (besides the Errors in the writing of it) came upon the Stage
 with all the disadvantages imaginable: First, I was forced, after I
 had finish'd it, to blot out the main design of it; finding,
 5 that, contrary to my intention, it had given offence. The
 second disadvantage was, that notwithstanding I had (to the
 great prejudice of the Play) given satisfaction to all the exceptions
 made against it, it met with the clamorous opposition of a
 numerous party, bandied against it, and resolved, as much as they
 10 could to damn it right or wrong, before they had heard or
 seen a word on't. The last, and not the least, was, that the
Actors (though since they have done me some right) at first were
 extreamly imperfect in the Action of it. The least of these had
 been enough to have spoil'd a very good Comedy, much more such
 15 a one as mine. The last (viz.) imperfect Action, had like to
 have destroy'd She would if she could, which I think (and I
 have the Authority of some of the best Judges in England for't)
 is the best Comedy that has been written since the Restauration
 of the Stage: And even that, for the imperfect representation of
 20 it at first, received such prejudice, that, had it not been for
 the favour of the Court, in all probability it had never got
 up again; and it suffers for it, in a great measure, to this
 very day. This of mine, after all these blows, had fallen
 beyond redemption, had it not been revived, after the second
 25 day, by her kindness (which I can never enough acknowledge)
 who, for four days together, beautified it with the most
 excellent Dancings that ever has been seen upon the Stage.
 This drew my enemies, as well as friends, till it was something
 better acted, understood, and liked, than at first: By this
 30 means the poor Play's life was prolonged, and, I hope, will live
 in spite of Malice; if not upon the Stage, at least in Print.

Yet do not think I will defend all the faults of it: Before
 it was alter'd, I could better have answer'd for it: yet, as it
 is, I hope it will not wholly displease you in the reading. I
 35 should not say so much for it, if I did not find so much
 undeserved malice against it.

My design was in it, to reprehend some of the Vices and
 Follies of the Age, which I take to be the most proper, and most
 useful way of writing Comedy. If I do not perform this well

40 enough, let not my endeavors be blam'd.

Here I must take leave to dissent from those, who seem to insinuate that the ultimate end of a Poet is to delight, without correction or instruction: Methinks a Poet should never acknowledge this, for it makes him of as little use to Mankind as a Fidler, 45 or Dancing Master, who delights the fancy onely, without improving the Judgement.

Horace, the best Judge of Poetry, found other business for a Poet

Pectus praeceptis format amicis,

Asperitatis + Invidiae, corrector + Irae,

50 Recte facta refert, orientia tempora notis

Instruit Exemplis:

I confess a Poet ought to do all that he can, decently to please, that so he may instruct. To adorn his Images of Vertue so delightfully to affect people with a secret veneration of it in others, 55 and an emulation to practice it in themselves: And to render their Figures of Vice and Folly so ugly and detestable, to make people hate and despise them, not onely in others, but (if it be possible) in their dear selves. And in this latter I think Comedy more useful than Tragedy; because the Vices and Follies in Courts 60 (as they are too tender to be touch'd) so they concern but a few; whereas the Cheats, Villanies, and troublesome Follies, in the common conversation of the World, are of concernment to all the Body of Mankind.

And a Poet can no more justly be censured for ill nature, in 65 detesting such Knaveries, and troublesome impertinencies, as are an imposition on all good men, and a disturbance of Societies in general, than the most vigilant of our Judges can be thought so, for detesting Robbers and High-way-men; who are hanged, not for the sake of the money they take (for of what value can 70 that be to the life of a man) but for interrupting common communication, and disturbing Society in general. For the sake of good men ill should be punished; and 'tis ill nature to the first, not to punish the last. A man cannot truly love a good man, that does not hate a bad one; nor a Wiseman, that 75 does not hate a Fool; this love and hatred are correlatives, and the one necessarily implies the other. I must confess it were ill nature, and below a man, to fall upon the natural imperfections of men, as of Lunaticks, Ideots, or men born monstrous. But these can never be made the proper subject

80 of a Satyr, but the affected vanities, and artificial fopperies
of men, which (sometimes even contrary to their natures)
they take pains to acquire, are the proper subject of a Satyr.

And for the reformation of Fopps and Knaves, I think
Comedy most useful, because to render Vices and Fopperies
85 very ridiculous, is much a greater punishment than Tragedy
can inflict upon 'em. There we do but subject 'em to hatred,
or at worst to death; here we make them live to be
despised and laugh'd at, which certainly makes more impression
upon men, than even death can do.

90 Again, I confess a Poet ought to endeavour to please,
and by this way of writing may please, as well as by any way
whatsoever, (if he writes it well) when he does

Simul + Jucunda + idonea dicere vitae.

Men of Wit and Honour, and the best Judges (and such as cannot
95 be touch'd by Satyr) are extreamly delighted with it; and for the
rest

Odi profanum vulgus + Arceo.

The rabble of little people, are more pleas'd with Jack
Puddings being soundly kick'd, or having a Custard handsomely
100 thrown in his face, than with all the wit in Plays: and the
higher sort of rabble (as there may be a rabble of very fine
people in this illiterate age) are more pleased with the extravagant
and unnatural actions, the trifles, and fripperies of a Play, or
the trappings and ornaments of Nonsense, than with all the wit
105 in the world.

This is one reason why we put our Fopps into extravagant, and
unnatural habits; it being a cheap way of conforming to the
understanding of those brisk, gay Sparks, that judge of Wit or
Folly by the Habit; that being indeed the onely measure they
110 can take in judging of Mankind, who are Criticks in nothing but
a Dress.

Extraordinary pleasure was taken of old, in the Habits of the
Actors, without reference to sense, which Horace observes, and
reprehends in his Epistle to Augustus

115 Garganum mugire putes nemus, aut Mare Tuscum,
Tanto cum strepitu ludi spectantur, + Artes,
Divitiaeque peregrinae, quibus oblitus actor,
Gum stetit in scena, concurrat dextera Laevae,
Dixit adhuc aliquid! nil sane, quid placet ergo?

120 But for a Poet to think (without wit or good humor,
 under such a Habit) to please men of sense, is a presumption
 inexcusable. If I be guilty of this, it is an error of my
 understanding, not of my will. But I challenge the most
 clamorous and violent of my Enemies (who would have the Town
 125 believe that every thing I write, is too nearly reflecting
 upon persons) to accuse me, with truth, of representing the
 real actions, or using the peculiar, affected phrases, or
 manner of speech of any one particular Man, or Woman living.

I cannot indeed create a new Language, but the
 130 Phantastick Phrases, used in any Play of mine, are not appropriate
 to any one Fop, but applicable to many.

Good men, and men of sence, can never be represented but
 to their advantage, nor can the Characters of Fools Knaves,
 Whores, or Cowards (who are the people I deal most with in
 135 Comedies) concern any that are not eminently so: Nor will any
 apply to themselves what I write in this kind, that have but the
 wit, or honesty, to think tolerably well of themselves.

But it has been objected, that good men, and men of sence
 enough, may have blind-sides, that are liable to reprehension, and that such
 140 men should be represented upon a Stage, is intollerable.

'Tis true, excellent men may have errors, but they are not known
 by them, but by their excellencies: their prudence overcomes all gross
 follies, or conceals the less vanities, that are unavoidable
 Concomitants of humane nature; or if some little errors do escape
 145 'em, and are known, they are the least part of those men, and they
 are not distinguished in the world by them, but by their perfections;
 so that (if such blind-sides, or errors be reresented) they do
 not reflect upon them, but upon such on whom these are predominant;
 and that receive such a Bias from 'em, that it turns 'em wholly
 150 from the wayes of Wisdom or Morality.

And, even this representation, does not reflect upon any
 particular man, but upon very many of the same kind: For if a
 man should bring such a humor upon the Stage (if there be such
 a humor in the world) as onely belongs to one, or two persons,
 155 it would not be understood by the Audience, but would be thought
 (for the singularity of it) wholly unnatural, and would be no jest
 to them neither.

But I have had the fortune to have had a general humor
 (in a Play of mine) applied to three, or four men (whose persons

160 I never saw, or humors ever heard of) till the Play was acted.

As long as men wrest the Writings of Poets to their own corrupted sense, and with their Clamors prevail too, you must never look for a good Comedy of Humor, for a humor (being the representation of some extravagance of Mankind) cannot
165 but in some thing resemble some man, or other, or it is monstrous, and unnatural.

After this restraint upon Poets, there is little scope left, unless we retrieve the exploded Barbarismes of Fool, Devil, Giant, or Monster, or translate French Farces, which, with all
170 the wit of the English, added to them, can scarce be made tollerable.

Mr. Johnson, I believe, was very unjustly taxed for personating particular men, but it will ever be the fate of them, that write the humors of the Town, especially in a
175 foolish, and vicious Age. Pardon me (Reader) that I name him in the same page with my self; who pretend to nothing more, than to joyn with all men of sense and learning in admiration of him; which, I think, I do not out of a true understanding of him; and for this I cannot but value my
180 self. Yet, by extolling his way of writing, I would not insinuate to you that I can practise it; though I would if I could, a thousand times sooner than any mans.

And here I must make a little digression, and take liberty to dissent from my particular friend, for whom I have a very
185 great respect, and whose Writings I extreamly admire; and though I will not say his is the best way of writing, yet, I am sure, his manner of writing it is much the best that ever was. And I may say of him, as was said of a Celebrated Poet, Cui unquam Poetarum magis proprium fuit subito aestro incalescere? Quis, ubi incaluit, fortius, + faelicus
190 debacchatur. His Verse is smoother and deeper, his thought more quick and surprising, his raptures more mettled and higher; and he has more of that in his writing, which Plato calls σωφρονα
Μαρίη, than any other Heroick Poet. And those who shall go about to imitate him, will be found to flutter, and make a
195 noise, but never rise. Yet (after all this) I cannot think it impudence in him, or any man to endeavour to imitate Mr. Johnson, whom he confesses to have fewer failings than all the English Poets, which implies he was the most perfect, and best Poet, and why should we not endeavour to imitate him? because we

200 cannot arrive to his excellence? 'Tis true we cannot, but this
 is no more an argument, than for a Soldier (who considers with
 himself he cannot be so great a one as Julius Caesar) to run
 from his Colours, and be none; or to speak of a less thing, why
 should any man study Mathematicks after Archimedes, + etc.

205 This Principle would be an obstruction to the progress of all learning
 and knowledge in the world. Men of all Professions ought certainly
 to follow the best in theirs, and let not their endeavours be
 blamed, if they go as far as they can in the right way, though
 they be unsuccessful, and attain not their ends. If Mr.

210 Johnson be the most faultless Poet, I am so far from thinking
 it impudence to endeavour to imitate him, that it would
 rather (in my opinion) seem impudence in me not to do it.

I cannot be of their opinion who think he wanted wit,
 I am sure, if he did, he was so far from being the most

215 faultless, that he was the most faulty Poet of his time, but,
 it may be answered, that his Writings were correct, though
 he wanted fire; but I think flat and dull things are as
 incorrect, and shew as little Judgment in the Author, nay
 less than sprightly and mettled Nonsense does. But I think

220 he had more true wit than any of his Contemporaries; that
 other men had sometimes things that seemed more fiery than
 his, was because they were placed with so many sordid and mean
 things about them, that they made a greater show.

225 Inter quae verbum enicuit, si forte, decorum,
Si versus paulo concinnor, unus, + alter,
Injuste totum ducit, venditque Poema.

Nor can I think, to the writing of his humors (which were
 not onely the follies, but vices and subtleties of men) that wit
 was not required, but judgment; where, by the way, they speak

230 as if judgment were a less thing than wit. But certainly it
 was meant otherwise by nature, who subjected wit to the government of
 judgment, which is the noblest faculty of the mind. Fancy
 rough-draws, but judgement smooths and finishes; nay
 judgment does in deed comprehend wit, for no man can have

235 that who has not wit. In fancy mad men equal, if not
 excel all others, and one may as well say that one of those mad
 men is as good a man as a temperate wiseman, as that one of
 the very fancyful Plays (admired most by Women) can be so
 good a Play as one of Johnson's correct, and well-govern'd

240 Comedies.

The reason given by some, why Johnson needed not wit in writing humor, is, because humor is the effect of observation, and observation the effect of judgment; but observation is as much necessary in all other Plays, as in Comedies of humor: For
 245 first, even in the highest Tragedies, where the Scene lies in Courts, the Poet must have observed the Customs of Courts, and the manner of conversing there, or he will commit many indecencies, and make his Persons too rough and ill-bred for a Court.

250 Besides Characters in Plays being representations of the Vertues or Vices, Passions or Affections of Mankind, since there are no more new Vertues, or Vices; Passions, or Affections, the Idea's of these can no other way be received into the imagination of a Poet, but either from the Conversation or Writings of Men.
 255 After a Poet has formed a Character (as suppose of an Ambitious Man) his design is certainly to write it naturally, and he has no other rule to guid him in this, but to compare him with other men of that kind, that either he has heard of, or conversed with in the world, or read of in Books
 260 (and even this reading of Books is conversing with men) nay more; (besides judging of his Character) the Poet can fancy nothing of it, but what must spring from the Observation he has made of Men, or Books.

If this argument (that the enemies of humor use) be
 265 meant in this sense, that a Poet, in the writing of a Fools Character, needs but have a man sit to him, and have his words and actions taken; in this case there is no need of wit. But 'tis most certain, that if we should do so, no one fool (though the best about the Town) could appear pleasantly upon
 270 the Stage, he would be there too dull a Fool, and must be helped out with a great deal of wit in the Author. I scruple not to call it so, first, because tis not your down-right Fool that is a fit Character for a Play, but like Sir John Dawe and Sir Amorous la Foole, your witty, brisk,
 275 airy Fopps, that are Entreprennants. Besides, wit in the Writer, (I think, without any Authority for it) may be said to be the invention of remote and pleasant thoughts of what kind soever; and there is as much occasion for such imaginations in the writing of a Curious Coxcomb's part, as in writing the greatest Hero's; and

280 that which may be folly in the Speaker, may be so remote and pleasant,
 to require a great deal of wit in the Writer. The most Excellent
Johnson put wit into the mouths of the meanest of his people,
 and which, is infinitely difficult, made it proper for 'em. And
 I once heard a Person, of the greatest Wit and Judgement of the
 285 Age, say, that Bartholomew Fair (which consists most of low
 persons) is one of the Wittiest Plays in the World. If there be no
 wit required in the rendering Folly ridiculous, or Vice odious,
 we must accuse Juvenal the best Satyrist, and wittiest Man
 of all the Latine Writers, for want of it.

290 I should not say so much of Mr. Johnson (whose Merit
 sufficiently justifies him to all Men of Sense) but that I think
 my self a little obliged to vindicate the Opinion I publicly
 declared, in my Epilogue to this Play; which I did upon mature
 consideration, and with a full satisfaction in my Judgement,
 295 and not out of a bare affected vanity of being thought his Admirer.

I have onely one word more, to trouble you with, concerning
 this Trifle of my own, which is, that, as it is at present, it is wholly
 my own, without borrowing a tittle from any man; which I
 confess is too bold an attempt for so young a Writer; for (let
 300 it seem what it will) a Comedy of humor (that is not
 borrowed) is the hardest thing to write well; and a way of
 writing, of which a man can never be certain.

Creditur, ex medio quia res accessit, habere
Sudoris minimum, sed habet comoedia tanto
 305 Plus oneris, quanto veniae minus.

That which (besides judging truly of Mankind) makes Comedy
 more difficult, is that the faults are naked and bare to most
 people, but the wit of it understood, or valued, but by few.
 Wonder not then if a man of ten times my parts, miscarries in
 310 the Attempt.

I shall say no more of this of mine, but that the Humors are new
 (how well chosen I leave to you to judge) and all the words and
 actions of the Persons in the Play, are always sutable to the
 Characters I have given of them; and, in all the Play, I have gone
 315 according to that definition of humor, which I have given you in
 my Epilogue, in these words:

A Humor is the Biasse of the Mind,

By which, with violence, 'tis one way inclin'd.

It makes our actions lean on one side still,

And, in all Changes, that way bends the Will.

Vale.

320

6 second] Second 1691. 8 met] Met 1691. 10 could] ~ , 1691.
 it] ~ , 1691. 11 that] That 1691. 13 extreamly] extremely 1691.
 21 Court] Court 1691. again;] ~ , 1691. it,] ~ ; 1691.
 measure,] ~ ^ 1691. 23 fallen] fall'n 1691. 24 redemption]
 Redemption 1691. 28 enemies] Enemies 1691. friends] Friends 1691.
 29 acted] Acted 1691. understood] Understood 1691. liked] Liked 1691.
 33 yet] Yet 1691. 34 reading] Reading 1691. 36 malice] Malice
 1691. endeavors] endavours 1691. 43 correction] Correction 1691.
 instruction] Instruction 1691. 45 Dancing Master] Dancing-Master
 1691. fancy] Fancy 1691. onely] only 1691. 46 Judgement]
 Judgment 1691. 49 Invidiae] invidiae 1691. 52 confess] ~ , 1691.
 53 Vertue] Virtue 1691. 56 people] People 1691. 57 onely]
 only 1691. 58 latter] ~ , 1691. 65 troublesome] troublesom
 1691. 66 men] Men 1691. 68 High-way-men;] Highway-men, 1691.
 69 money] Money 1691. 70 man] Man 1691. 72 men] Men, 1691.
 73 man] Man 1691. 74 Wiseman] Wise man 1691. 79 monstrous]
 Monstrous 1691. 81 which] ~ , 1691. 83 reformation] Reformation
 1691. 88 despised] dispised 1691. 98 people] People 1691.
 99 Puddings] Puddens 1691. 100 wit] Wit 1691. 101 rabble]
 Rabble 1691. 102 age] Age 1691. 103 actions,] ~ ^ 1691.
 104 wit] Wit 1691. 105 world] World 1691. 107 habits] Habits
 1691. 109 onely] only 1691. 120 humor] humour 1691.
 127 actions] Actions 1691. 129 Lauguage] Language 1691. 131 Fop]
 Fop 1691. 133 Fools] ~ , 1691. 144 humane] human 1691.
 147 reresented] represented 1691. 149 Bias] Biass 1691. 150 wayes]
 ways 1691. 151 And,] ~ ^ 1691. 153 humor] humour 1691. 154 humor]
 humour 1691. onely] only 1691. 158 humor] humour 1691. 160 humors]
 humours 1691. 162 Clamors] Clamours 1691. 163 Humor] Humour 1691.
 humor] Humour 1691. 163 Barbarismes] Barbarisms 1691. 172 Mr]
 ~ , 1691. 174 humors] humours 1691. 176 page] Page 1691.
 177 sense] Sense 1691. learning] Learning 1691. 179 cannot but]
 would not 1691. 180 Yet,] ~ ^ 1691. writing] Writing 1691. would
 not] cannot but 1691. 186 writing] Writing 1691. writing]
 Writing 1691. 190 smother] smother 1691. 196 impudence] Impudence
 1691. man] Man 1691. 199 we not] not we 1691. 205 learning]
 Learning 1691. 207 theirs,] theirs theirs, 1691. their endeavours]
 endeavours 1691. 215 but,] ~ ^ 1691. 217 things] thnigs 1691.
 219 Nonsense] Nonsence 1691. 220 wit] Wit 1691. 227 humors] humours
 1691. 228 onely] only 1691. subtleties] subilties 1691. men]
 Men 1691. wit] Wit 1691. 229 judgment] Judgment 1691. 230 judgment]
 Judgment 1691. wit] Wit 1691. 232 of the mind] the of mind 1691.
 233 judgement] judgment 1691. 234 in deed] indeed 1691. wit]
 Wit 1691. man] Man 1691. 235 wit] Wit 1691. mad men] Mad Men
 1691. 236 excel] excell 1691. say] ~ , 1691. mad] Mad 1691.
 237 men] Men 1691. man] Man, 1691. wiseman] Wise Man 1691.
 238 fancyful] Fanciful 1691. 239 correct] Correct 1691. 241 wit]
 Wit 1691. 242 humor] Humor 1691. humor] Humor 1691. observation]
 Observation 1691. 243 observation] Observation 1691. judgment]
 Judgment 1691. observation] Observation 1691. 244 humor] Humor
 1691. 250 representations] Representations 1691. Vertues] Virtues 1691.

252 Vertues,] Virtues[^] 1691. Passions,] ~[^] 1691. 253 .received]
 receiv'd 1691. 257 guid] guide 1691. 258 men] Men 1691.
 259 world] World 1691. 260 men] Men 1691. 263 Men,] ~[^] 1691.
 264 enemies] Enemies 1691. humor] Humor 1691. 266 man] Man 1691.
 267 words] Words 1691. actions] Actions 1691. wit] Wit 1691.
 268 certain,] ~[^] 1691. fool] Fool 1691. 271 wit] Wit 1691.
 272 first] First 1691. tis] 'tis 1691. 275 aiery] airy 1691.
 Fopps,] Fops[^] 1691. Besides,] ~[^] 1691. wit] Wit 1691. 277 thoughts]
 Thoughts 1691. 279 curious] Curious 1691. 280 folly] Folly 1691.
 281 wit] Wit 1691. 282 wit] Wit 1691. mouths] Mouths 1691.
 people] People 1691. 284 Judgement] Judgment 1691. 286 persons]
 Persons 1691. Wittiest] wittiest 1691. 287 wit] Wit 1691.
 rendering] rendring 1691. 294 Judgement] Judgment 1691. 296 onely]
 only 1691. 297 that,] ~[^] 1691. 298 man] Man 1691. 300 humor]
 Humor 1691. 302 writing] Writing 1691. man] Man 1691. 309 man]
 Man 1691. 310 Attempt] attempt 1691. 311 Humors] Humours 1691.
 313 alwayes] always 1691. 315 humor] humour 1691. 317 Biass]
Biass 1691. 319 actions] Actions 1691. still,] ~ ; 1691.

PrologueWritten by a Gentleman of Quality.

Since you are all resolv'd to be severe,)
 To laugh and rail at every thing you hear;)
 5 I know not why a Prologue should forbear:)
 First we declare against the wary Wit,)
 Who having had the luck of one good hit)
 Dares not appear again before the Pit.)
 Some have done well; yet to remove all doubt,
 10 Men must fight more than once to be thought stout:
 Others are too much in a scribbling vein,
 As if they had a loosness in the brain:
 These catch at every little slight occasion,
 As our Gay empty Sparks at each new Fashion:
 15 Perpetually they fumble for the Bayes,
 With Poems, Songs, Lampoons, and long dull Playes.
 A man would wonder what the Devil they meant,
 (Like ill-nos'd Currs that onely foil the scent)
 To mangle Plots, and they'l as boldly do't;
 20 As our Sir Martin undertakes the Lute.
 Now for the Women -
 The Little Fools into extreams are got,
 Either they are stone cold or scalding hot.
 Some peevish and ill-bred, are kind to none;
 25 Others stark mad, in love with all the Town.
 The famous Eater had his Worm to feed,
 These Rampants have a hungry Worm indeed.
 And as his ravenous stomack made him get
 Tripes, Livers, and the coursest sort of Meat,
 30 Our craving Damosels, rather than stand out,
 With any raw-bone Coxcombs run about;
 Making no difference of Size or Age,
 From the Grim Hector to the beardless Page.
 Learn little ones, for shame learn to be wise,
 35 And not so very rank, nor yet so nice.
 Who buryes all his Wealth, and never lends,
 Is more a Wretch than he that wildly spends.

And she who is so coy to fancy no man,
 Is yet a viler thing than she that's common.
 40 If you will own yourselves concern'd you may,
 And for a Saucy Prologue damn the Play.

1 Prologue] PROLOGUE. 1691. 3 Since] Since 1691. 4 laugh] Laugh 1691. rail] Rail 1691. 5 forbear:] ~, 1691. 6 First] ~, 1691.
 9 well;] ~, 1691. 12 loosness] looseness 1691. brain] Brain 1691.
 14 Gay] gay 1691. 15 Perpetually] Peptually 1691. 16 Playes] Plays 1691.
 17 man] Man 1691. 18 onely] only 1691. scent] Scent 1691.
 19 they'l] they'll 1691. 23 cold] ~, 1691. 28 stomach] Stomack 1691.
 33 Grim] grim 1691. beardless] Beardless 1691.
 34 wise] Wise 1691. 37 buryes] buries 1691. 37 Wretch] wretch 1691.
 38 man] Man 1691. 39 common] Common 1691. 41 damn] Damn 1691.

Dramatis Personae.

- Crazy. One that is in Pox, in Debt, and all the Misfortunes that can be, and in the midst of all, in love with most Women, and thinks most Women in love with him.
- 5 Drybob. A Fantastick Coxcomb, that makes it his business to speak fine things and wit as he thinks; and alwayes takes notice, or makes others take notice of any thing he thinks well said.
- Brisk. A Brisk ayery fantastick, singing, dancing Coxcomb, that sets up for a well-bred Man and a Man of honour, but
- 10 mistakes in every thing, and values himself onely upon the vanity and foppery of Gentlemen.
- Raymond. A Gentleman of wit and honour, in love with Theodosia.
- Sir Richard Loveyouth. Husband to the Lady Loveyouth, supposed dead.
- Sneake. A young Parson, Fellow of a Colledge, Chaplain to the Lady
- 15 Loveyouth, one that speaks nothing but Fustian with Greek and Latine, in love with Bridget.
- Pullin. A French Surgeon, originally a Barber.
- Lady Loveyouth. A vain amorous Lady, mad for a Husband, jealous of Theodosia, in love with Raymond.
- 20 Theodosia. A witty ayery young Lady of a great fortune, committed to the government of Lady Loveyouth her Aunt, persecuted with the love of Crazy, Brisk, and Drybob, whom she mimicks and abuses, in love with Raymond.
- Bridget. Woman to the Lady Loveyouth.
- 25 Mrs. Errant. One that sells old Gowns, Petticoats, Laces, French Fans and Toys and Jessumine Gloves, and a running Bawd.

Striker. A Habberdasher's Wife, a vain fantastick Strumpet,
very fond and jealous of Crazy.

Friske. A vain Wench of the Town, debauch'd and kept by Briske.

30 Servants, attendants, Fidlers, Bayliffs.

SCENE LONDON, in the Year 1670.

Duration of the Scene 24 hours.

2 One] ONE 1691. 6 alwayes] always 1691. 8 ayery] airy, 1691.
10 onely] only 1691. 12 Gentleman] Getleman 1691. 14 Sneake]
Sneak 1691. 16 Latine] Latin 1691. love] Love 1691. 20 ayery]
airy 1691. 26 and Jessumine] Jessomine 1691. 27 Habberdasher's]
Habberdashers 1691. 31 Year] ~, 1691. 32 24] 24 1691.

Epilogue.

The Mighty Prince of Poets, learned BEN,

Who alone div'd into the Minds of Men:

Saw all their wandrings, all their follies knew,

5 And all their vain fantastick passions drew.

In Images so lively and so true;

That there each Humorist himself might view.

Yet onely lash'd the Errors of the Times,

And ne'r expos'd the Persons, but the Crimes:

10 And never car'd for private frowns, when he

Did but chastise publick iniquitie.

He fear'd no Pimp, no Pick-pocket, or Drab;

He fear'd no Bravo, nor no Ruffian's Stab.

'Twas he alone true Humors understood,

15 And with great Wit and Judgment made them good.

A Humor is the Byas of the Mind,

By which with violence 'tis one way inclin'd:

It makes our Actions lean on one side still,

And in all Changes that way bends the will.

20 This - - -

He onely knew and represented right.

Thus none but Mighty Johnson e'r could write.

Expect not then, since that most flourishing Age,

Of BEN. to see true Humor on the Stage.

25 All that have since been writ, if they be scan'd,

Are but faint Copies from that Master's hand.

Our Poet now, amongst those petty things,

Alas, his too weak trifling humors brings.

As much beneath the worst in Johnson's Plays,
 30 As his great Merit is about our praise.
 For could he imitate that great Author right,
 He would with ease all Poets else out-write.
 But to out-go all other men, would be
 O Noble BEN! less than to follow thee.
 35 Gallants you see how hard it is to write,
 Forgive all faults the Poet made to night:
 Since if he sinn'd, 'twas meant for your delight.
 Pray let this find - - -
 As good success, tho' it be very bad,
 40 As any damn'd successful Play e'r had.
 Yet if you hiss, he knows not where the harm is,
 He'll not defend his Non-sence Vi & Armis.
 But this poor Play has been so torn before,
 That all your Cruelty can't wound it more.

FINIS

Printed in Italics with underlined words in Roman. 1 Epilogue.]
EPILOGUE. 2 The] THE 1691. learned] Learned 1691. 4 follies]
 Follies 1691. 5 passions] Passions 1691. drew.] ~, 1691. 7 view.]
 ~, 1691. 8 onely] only 1691. 11 iniquitie.] iniquity, 1691.
 19 will] Will 1691. 20 This - - -] ~ - 1691. 21 onely] only 1691.
 22 e'r] e're 1691. 24 BEN.] BEN, 1691. 26 hand] Hand 1691.
 28 humors] Humors 1691. 29 Plays,] ~. 1691. 30 about] above
 1691. praise] Praise 1691. 33 men] Men 1691. 36 faults] Faults
 1691. made] meant 1691. 37 sinn'd] Sinn'd 1691. meant] made
 1691. delight] Delight 1691. 38 find - - -] ~ - 1691.